

Fall, 1969

Vol. 26, No. 4

Whole No. 104

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Imperforate plate essay in a design ultimately
utilized for the 6c stamp of the 1869 issue,
as described in Fred P. Schueren's continuing
study on Page 163.

Official Journal of The Essay-Proof Society

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THE
STAMP
OF
APPROVAL

GARDNER, CARTON, DOUGLAS, CHILGREN & WAUD
FIRST NATIONAL BANK BUILDING
CHICAGO, ILLINOIS 60603
AREA CODE 312 720-2492
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The Essay Proof Journal

Vermeil Award, Sipex 1966

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The Bank Note Associates of Chas. Toppan

By Thomas F. Morris

An article on the life of the eminent bank note engraver, Chas. Toppan, appeared in JOURNAL No. 101. At that time a supplementary article was in preparation bearing upon Toppan's associates, John Draper and James B. Longacre. Since then there have been located specimen broadsides of engraved work of these engraving firms embracing in vignette form portraits, allegorical designs and various types of numerals to be used as an integral part of a bank note or for other vehicles of commerce. It was highly desirable for the agents of these firms in soliciting business to have representative designs appropriate for the business community in which the bank was located.

These broadsides (now known as bank note show cards) as reproduced here are $14\frac{1}{2}$ by $16\frac{3}{4}$ inches in size, each vignette being of the same size as the original engraving. The cards today are not readily available; those shown here have not heretofore been illustrated in the JOURNAL.

It should be pointed out that many of these engraved vignettes were "inherited" from earlier firms which for one reason or another went out of business; the dies and rolls were then purchased by the more affluent and successful establishments. We find this to be the case when we examine some of the specimens passing in ownership from one firm to the next partnership.

Chas. Toppan, having returned from England, entered into the bank note business in Philadelphia in 1830. In organizing his company he assembled certain associates—letter, portrait and picture engravers (names to-day unknown). The two specimen sheets of this company's product as shown here not only give evidence of inherited dies from earlier firms but also the work of a number of engravers who joined in the enterprise. We also find engraved portraits and allegorical designs by the earlier firm of Durand, Perkins & Co., succeeded by Durand & Co.

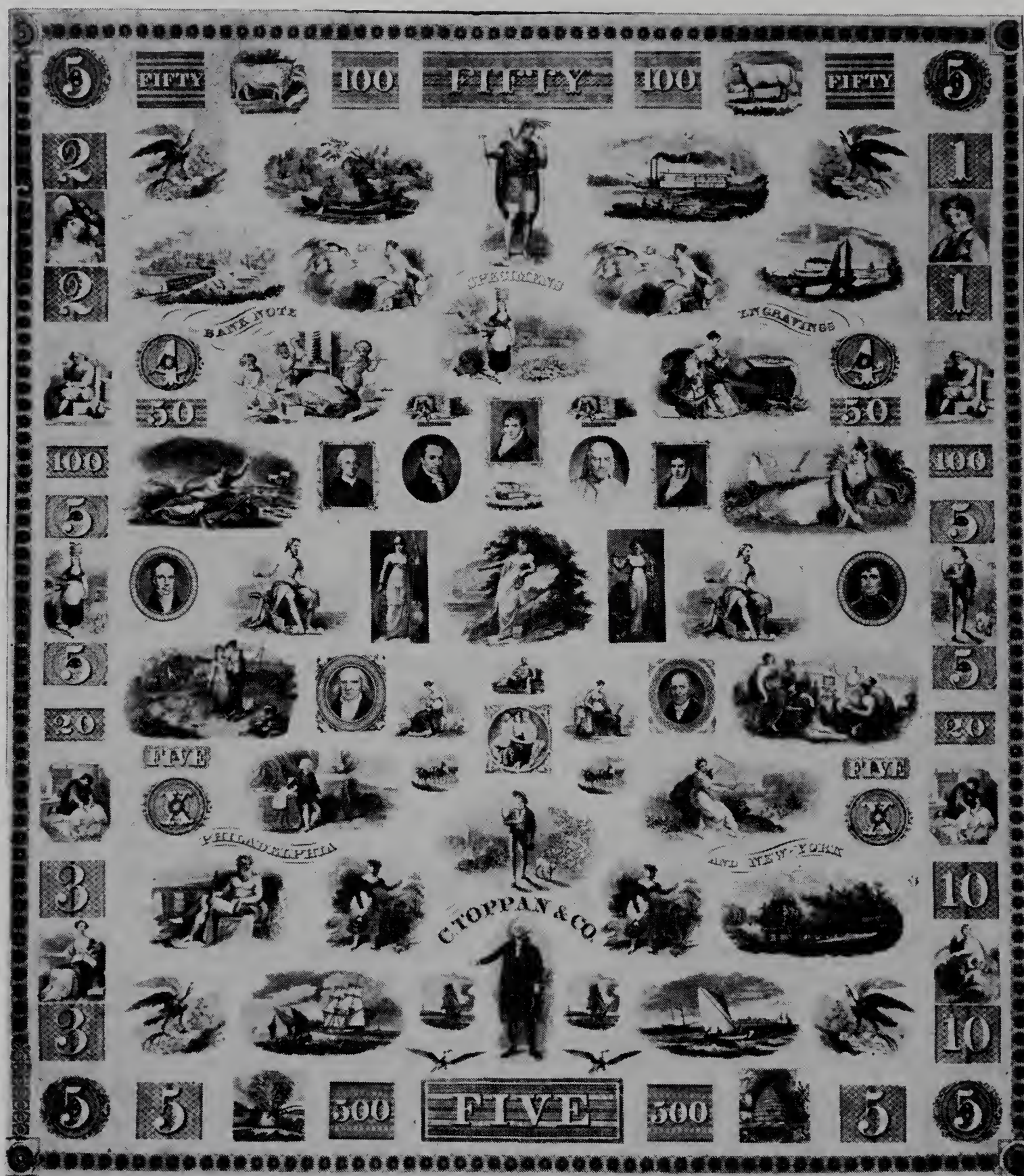
In 1835, Toppan joined forces with John Draper and James B. Longacre in Philadelphia. Those men were two of our earliest bank note engravers. Draper devoted his life to this profession, whereas Longacre in 1844, having spent 25 years in line engraving, entered into the employ of the government in other avenues, where his name today is highly recognized.

Numismatists know little of the life history of either John Draper or James B. Longacre in their chosen profession. To acquaint the reader with the story of these men I shall refer to research work by other writers who have pursued the subject in the past. Foster Rice's fine article "Antecedents of the American Bank Note Company of 1858" in THE ESSAY-PROOF JOURNAL Nos. 71 and 72 has been most helpful.

John Draper (1778-1865) was a native of Pennsylvania and became a resident of Philadelphia. It is recorded from 1804 to 1810 that he was an independent engraver and from 1809 to 1810 was in partnership with William Carr as copper plate engravers.

George Murray had also established a name for himself in the same city. His acquaintance with Draper brought them together, for we find in 1810 a partnership was formed in the engraving and printing business.

In 1811, Gideon Fairman (1774-1827) joined in the partnership, and the firm's name was changed to Murray, Draper, Fairman & Co. This became a well-rounded firm for designing, engraving, and printing bank notes by which today can be termed antiquated methods; within a few years they were replaced by inventions that revolutionized the bank note industry.



Specimen sheet of C. Toppan & Co.

Engraving on copper up to this period was the only means employed. The introduction by Jacob Perkins of the stereotyped steel plate and the transfer press did not take place until about 1816. The transfer press provided the means for transferring engraved work from one piece of metal to another piece of metal, an innovation which completely changed the archaic earlier process of printing from a single plate. At about this period the highly developed geometric lathe also came into play and proved the greatest asset for security purposes in bank note work.

In 1819, Fairman accompanied Jacob Perkins to London and formed Perkins, Fairman & Co. He remained there but three years and then returned to Philadelphia, and with John Draper and Thomas Underwood formed the bank note firm of Fairman, Draper, Underwood & Co. This association ended upon Fairman's death in 1827.



Specimen sheet of Chas. Toppan & Co.

Returning to the sequence of events in John Draper's business life, we find that in 1835 he withdrew from the above mentioned firm and as previously pointed out earlier in this narrative, he and John B. Longacre joined the competitor firm of Chas. Toppan & Co., resulting in the new firm of Draper, Toppan, Longacre & Co. A broadside of this later firm's work is illustrated here. After four years Longacre left the firm, and its name became Draper, Toppan & Co.

The many reasons for the partnership changes in these bank note firms are not known. Again we find after five years Draper resigned and with his two sons, Robert and William, formed the firm of Draper & Co. (Philadelphia). Son William gave up engraving in 1850, but the father and son Robert Draper continued the bank note business with their new partner Charles Welch until the retirement of John Draper in 1853. The firm name was Draper, Welch & Co. In 1854, Nathaniel and Simeon Starr Jocelyn joined the firm under the name of Jocelyn, Draper, Welch & Co. A New York City branch



James B. Longacre.

Gideon Fairman and signature of James B. Longacre.

was opened under the dual name of Jocelyn, Draper, Welch & Co. and American Bank Note Co. John Draper's death occurred Feb. 10, 1865.

Draper left a sizeable estate for those days, being in excess of \$150,000. It is interesting to recite the terms of his will: "I give and bequeath to my son Robert—in fact I have given him—all my interest, claim and property in the business of Draper, Welch & Co., formerly Draper & Co., including lathes, dies and tools of all kinds for engraving, stamping and printing bank notes—or for any other purpose they may be applied to."

James Barton Longacre (1794-1869), a portrait engraver and medalist, was born near Philadelphia on August 11, 1794 and died in Philadelphia on January 1, 1869. As a boy he exhibited an early aptitude for the arts and was under the tutelage of George Murray; as time went on he became a well-known portrait engraver. We find he attracted attention with his large plate of Andrew Jackson after the portrait by Thomas Sully. Clarence W. Brazer states, "About 1830 in connection with James Herring, the portrait painter, Longacre conceived the idea of publishing the 'American Portrait Gallery' series of 147 biographical sketches of statesmen, military and naval heroes and professional men. These were illustrated by portraits and Longacre set the standard of engraving so high, that after employing the best engravers in this country, he was compelled to induce others to come from Europe especially for this purpose. He engraved



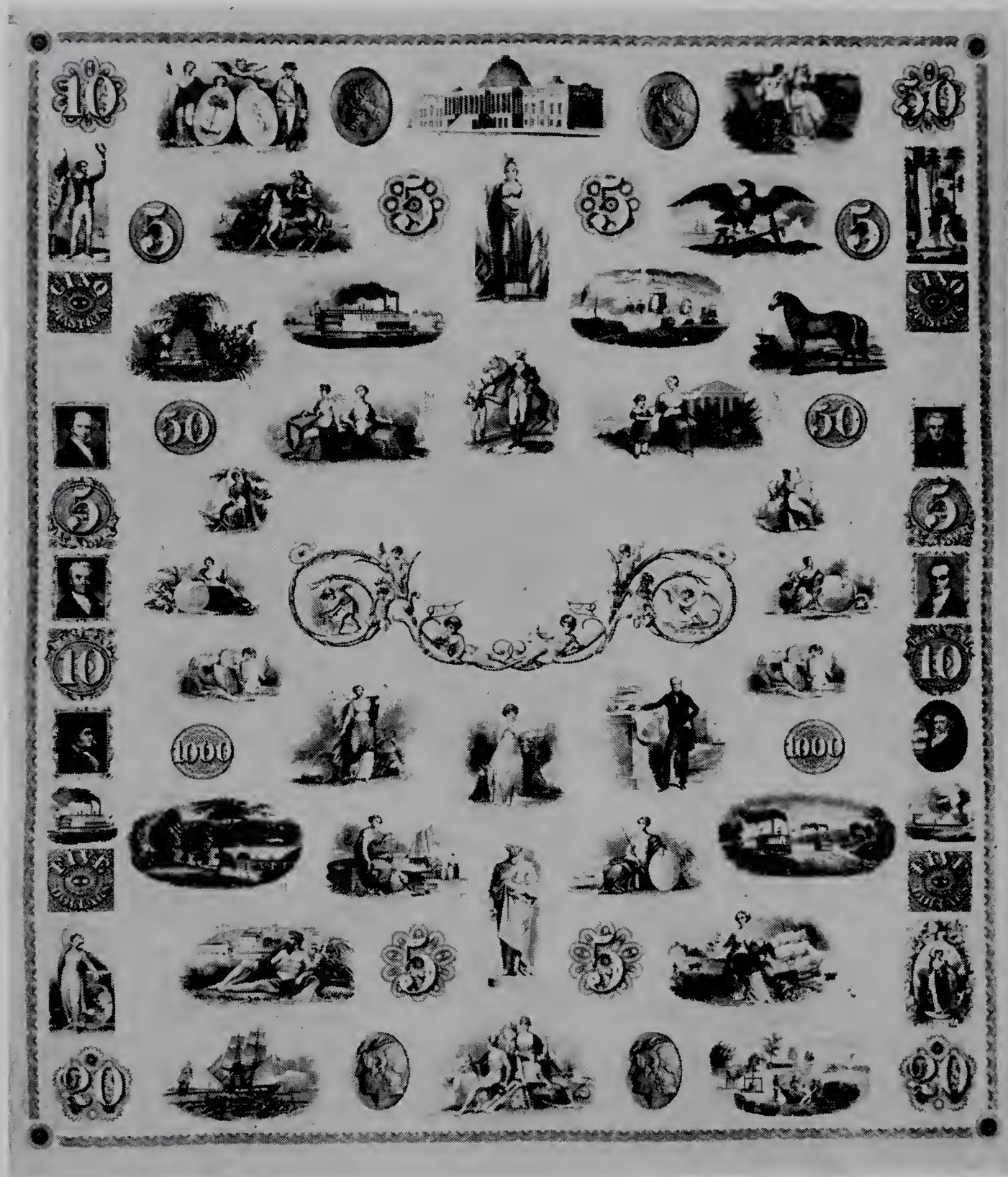
Specimen sheet of Draper, Toppan, Longacre & Co.

24 of these himself and drew many of the originals for other engravers. His large plate of Charles Carroll proved him to be an accomplished line-engraver."

After a period of four years as a free-lance engraver carrying out his work for the American Portrait Gallery, he accepted a partnership with Draper and Toppan. The firm's name was then changed to Draper, Toppan, Longacre & Co. We cannot identify any of his portrait work appearing on that firm's specimen sheet, but undoubtedly some of the portrait vignettes are from his graver.

During the period of this association we find many bank notes with that firm's imprint. The quality of its work in design and workmanship gave the banks far greater security through the firm's constant effort to avoid counterfeiting of securities.

Succeeding Christian Gobrecht, Longacre was appointed Engraver to the U. S. Mint in 1844 and retained that position until 1851. During his term of office he modelled



"Blank name" specimen sheet attributed to Chas. Toppan & Co.

and designed all U. S. coins of that period, the most famous being the Indian Head cent of 1859-1909.

We can trace many vignettes in the specimen sheets as counterparts of notes shown here. If there was sufficient space many more notes could be illustrated which employ these vignettes in complete designs for the early currency of our country.

Take, for example, the vignette of the horse on the blank name specimen sheet. This vignette appears as the principal feature on the \$1 note of the Middle District Bank, Poughkeepsie, New York, dated Oct. 1, 1826 with imprint of Peter Maverick who in 1830 became a partner of Chas. Toppan. Maverick died in 1831, and his dies probably were retained by Toppan. We can assume, therefore, that the blank name vignette imprint is that of Chas. Toppan & Co. We can find other evidence to substantiate this deduction.



Middle District Bank note printed by Peter Maverick with the horse vignette seen on the blank name specimen sheet, indicating it came from Chas. Toppan & Co.

We now come to the intriguing story of the Benjamin Franklin portrait vignette as illustrated on the specimen sheet of Chas. Toppan & Co. 1830-1834 before Toppan joined forces with Draper and Longacre. The Franklin vignette is placed above the firm's title. Foster Rice holds that the dissolution of Durand, Perkins & Co. occurred in 1832, and it can be assumed their dies were scattered. Dr. Julian Blanchard in THE ESSAY-PROOF JOURNAL No. 29 provided pertinent information on the sequence of events in the disposal of dies of insolvent companies and others which discontinued the bank note business.

He writes: "In W. L. Ormsby's 1852 book there is further reference to the failure of Durand & Co. and the scattering of their dies, and also to the similar fate of the unfortunate firms of Woodruff & Hammond of Cincinnati; of Terry Pelton & Co. Boston; of the Boston Bank Note Co.; of Hall Packard & Co. of Albany; and likewise to the New York firm of Burton Edmonds & Co. In collecting and studying bank notes one is likely to see numerous examples of the occurrence of Durand dies on notes of other companies." So as we examine these specimen sheets we discover many vignettes from earlier vintage dies acquired at sales of bankrupt companies and used by the continuing company on bank notes of a later period.

Dr. Blanchard also states that the firm of Durand, Perkins & Co. went out of business almost simultaneously with the organization of Rawdon, Wright, Hatch & Co., which secured the dies of the Franklin and Washington portraits seen on the 1847 U. S. stamps plus other dies from the expiring company and used them on their own notes. But here I would like to point out that the imprint of Chas. Toppan & Co. (1830-34) also shows the exact same vignette of Franklin with same frame as Dr. Blanchard claims was used by Rawdon, Wright & Hatch. We must therefore come to the conclusion that duplicate dies were acquired by both companies. Probably Dr. Blanchard never had in his possession a similar specimen sheet; otherwise he, too, would have made this observation.

Another example is the \$5 Susquehanna Bridge and Bank Company note dated Feb. 5, 1833 with the Durand portrait of Franklin and the "C. Toppan & Co. Philada." imprint surrounding the bottom part of the female portrait. Here again is proof that the die came from the Durand, Perkins stock of dies. Could it be that more than one Franklin die was available, resulting in C. Toppan & Co. obtaining one and Rawdon, Wright & Hatch another, as stated by Dr. Blanchard? If you follow this through according to dates given herein, you will agree there was more than one die available from

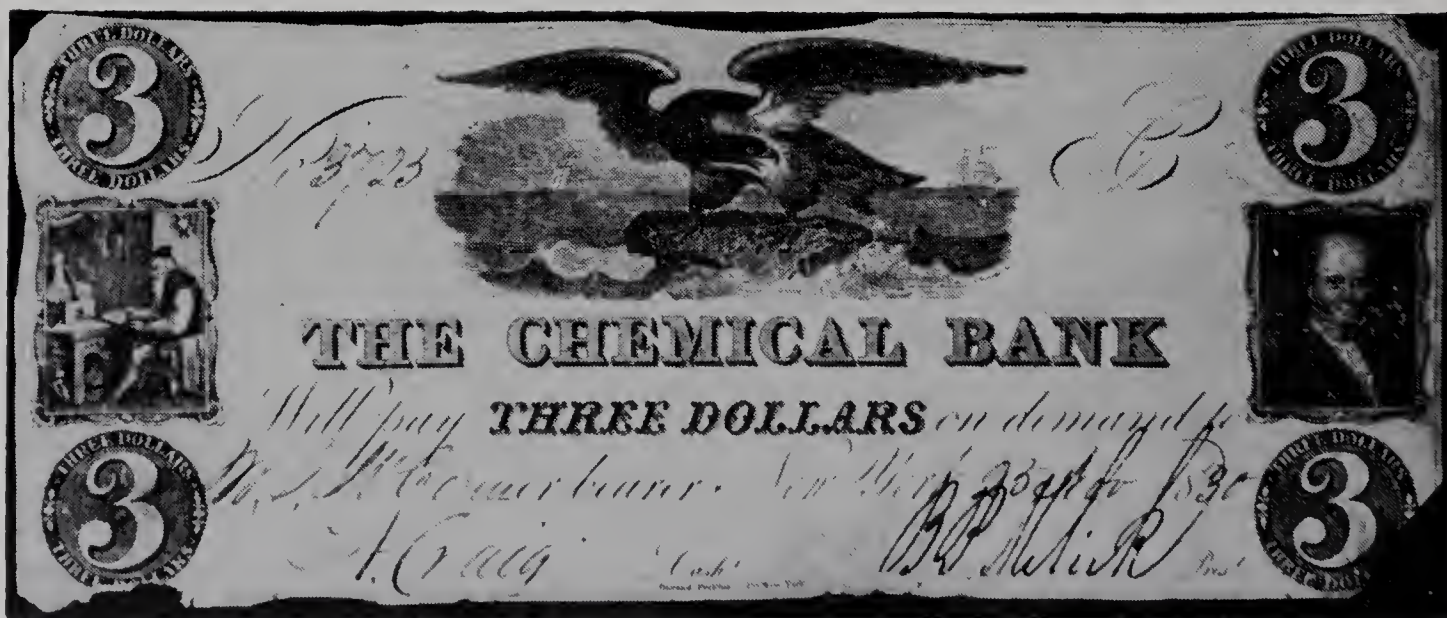


Susquehanna Bridge & Bank Co. note with Durand portrait of Franklin printed by C. Toppan & Co.

the stock dies of Durand, Perkins & Co. Giving this Franklin die more than the usual interest is the fact that this stock die was used as an integral part of the design of many bank notes between its acquisition by C. Toppan & Co. and Rawdon, Wright & Hatch and its use by the latter for the first five cent U. S. stamp in 1847.

The \$3 Chemical Bank note dated Nov. 25, 1830 with Durand, Perkins & Co. imprint carries a portrait of Martin Van Buren, the then U. S. Secretary of State. This same portrait turns up in the specimen sheet (Chas. Toppan & Co.), fourth vignette down on left side, which adds additional evidence to the belief that Toppan acquired this die at the time of Durand, Perkins & Co.'s liquidation. The note carries some additional interest, for on the eagle's lower left appears the name "H. Inman del." and at the lower right the name "A. B. Durand SC." These men in later years became two of America's great landscape painters.

The narrow oblong imprint above the figure "5" on the right side of the \$5 Commercial Bank of Columbia, South Carolina note carries the name "Chas. Toppan & Co., Phila." The center allegorical figures on this note are found at the extreme lower right



Chemical Bank note printed by Durand, Perkins & Co. and bearing Van Buren portrait also seen on Chas. Toppan & Co. specimen sheet.



Commercial Bank of Columbia note printed by Chas. Toppan & Co. with vignette shown on its specimen sheet as well as that of Draper, Toppan, Longacre & Co.



Mississippi & Alabama Rail Road Co. note printed by Draper, Toppan, Longacre & Co. who used a portrait of Stephen Girard found on the Chas. Toppan & Co. specimen sheet.

side of the Draper, Toppan, Longacre & Co. imprint. The two male portraits are found in the center section of C. Toppan & Co.'s imprint.

Stephen Girard was held in high regard as a philanthropist in the early part of the 19th century. He formed the Girard National Bank in Philadelphia. His portrait appears on The Mississippi & Alabama Railroad Co. \$5 bank note, which is dated with imprint of Draper, Toppan, Longacre & Co. The Girard portrait is found just below the circle imprint of Chas. Toppan & Co. The portrait was engraved by A. B. Durand; as pointed out previously, it came to the Toppan firm through liquidation of the Durand-Perkins effects.

The John Marshall portrait which appears on the \$100 bank note of the Mississippi & Alabama Railroad Company dated April 1, 1837, with imprint of Draper, Toppan, Longacre & Co. was engraved by A. B. Durand and also came to the firm as previously stated. The allegorical figures of Justice can be located on the lower right side of the blank name specimen sheet.



Note printed by Draper, Toppan, Longacre & Co. featuring John Marshall vignette engraved by A. B. Durand, with the figure of Justice repeated on the blank name specimen sheet.

THE GOVERNMENT OF TEXAS BANK NOTES

A short history of Texas is given in *Funk & Wagnalls Encyclopedia* and I quote from it. "The country formed part of the Spanish province of Mexico, which in 1822 threw off the yoke and became a Republic. In a convention held in 1832 Stephen F. Austin was elected President and went to Mexico City with a petition. His immediate imprisonment stirred the Texans to revolt. On December 20, 1835, Texas declared itself independent of Mexico and in 1836 Sam Houston was made President. In 1845 Texas was annexed to the United States for the sum of \$10,000,000."

Bank notes were engraved and printed by Draper, Toppan, Longacre & Co. Phila. & N. Y. for the government of Texas. The notes with various dates in the year 1838 bear the legend: "Promise to pay to the bearer at the Treasury Department (Houston, Texas) in one year from date the sum of _____ Dollars and interest at the rate of ten percent per annum by virtue of an Act of Congress, dated 9th June 1837."

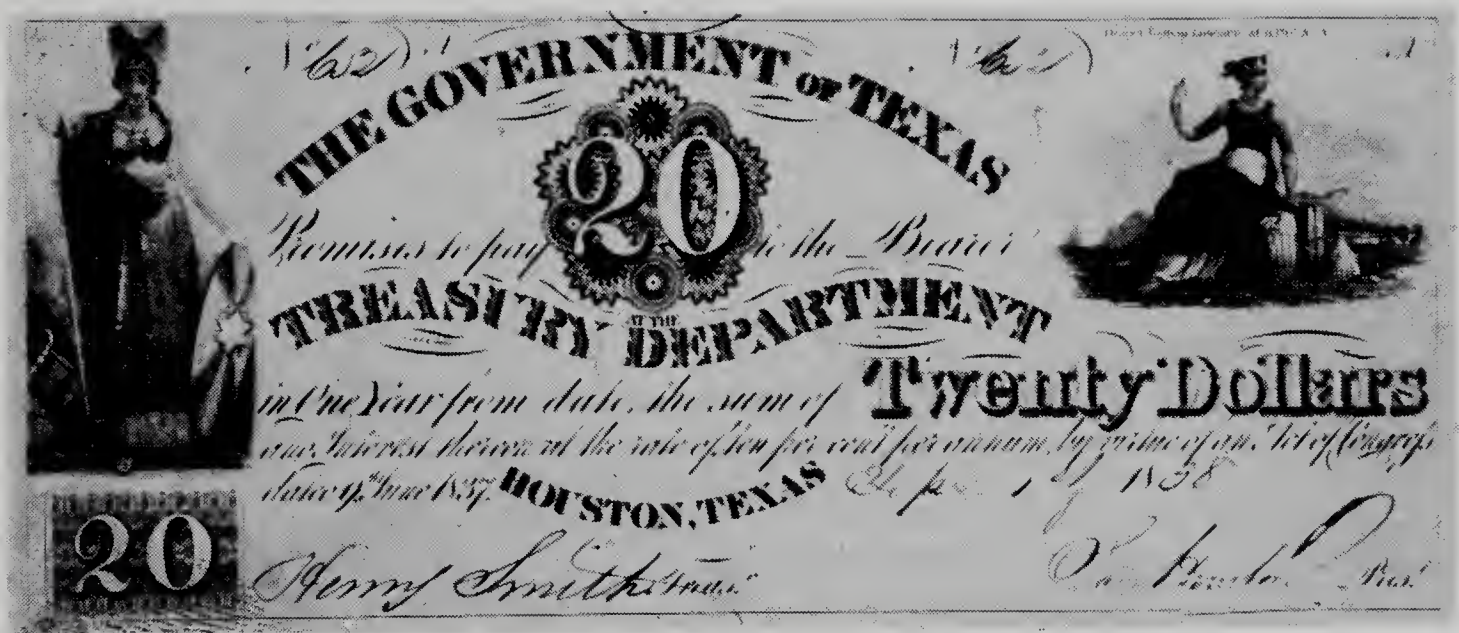
The first engraved notes of the Republic were issued from January 15, 1838 to February 1839, a total of \$650,629 not including reissues. Denominations were \$1, 3, 5, 10, 20, and \$50. The notes were signed by William G. Cooke for Sam Houston, President, and by Henry Smith, Secretary of the Treasury.

In designing the notes, the company used one allegorical vignette that came through Chas. Toppan & Co. It appears on the \$20 bank note and is illustrated on the blank specimen sheet located below the capitol building; however, the design of a girl's head in the center of the shield was changed to the star insignia of Texas. The vignette of the steamer on the \$10 shows up at the bottom lower left on the Draper, Toppan-Longacre specimen sheet.

I should like to quote from the monograph by the outstanding authority, Harry M. Konwiser, on the Texas Republic Postal System, which in part reads:

Houston was settled in 1836 and the next year became the capital of the Republic of Texas. The entrance to the port of Houston is through a tidal channel extending from the Bay at Harrisburg to the historic Buffalo Bayou.

Houston was not much more than a name. Gov. Frank Lublock came to Houston on the first steamboat that ever arrived there. It took four days to make the trip from Harrisburg to Houston. That being the pioneer trip an immense amount of work was necessary to clear the stream of logs and overhanging trees. After the first boat regular service was established from Houston to Galveston.



Government of Texas notes printed by Draper, Teppan, Longacre & Co. with various vignettes seen on the specimen sheets.

At the beginning of 1838, commercial travel between New Orleans and Texas was said to have been augmented a hundred fold within the past twelve months. Virtually every kind of seacraft plied between New Orleans and the Texas ports—brigs, packets, schooners and a few steam vessels.

To numismatists, the history of these Republic of Texas Notes is an intriguing subject. As this is written, I have little knowledge of nor do I possess any concrete historical data concerning the purpose of their issue, the total number or value of notes issued, and how after 150 years these specimens came into possession of their finder. Perhaps someone will provide our readers with the full details.

Another part of the story which is of interest is the method of transportation of this valuable shipment of bank notes from the printer in Philadelphia to Houston, Texas. Did it go by packet south around Florida and through the Gulf to New Orleans, or did it go via the shorter overland route to Cincinnati and then by steamer via the Ohio and Mississippi rivers?

Before all of this took place, there was of necessity correspondence between the Treasury Department of the government of Texas and Draper, Carpenter, Longacre & Co., stating the requirements of such issue, followed by the firm's models of the different values, and their acceptance or rejection. Perhaps the vignette specimen sheet went with them in case other designs would be deemed more suitable for the purpose.

All mail destined for Texas during this period was put off at New Orleans, where an agent for the government of Texas reassigned it to Galveston by packet and then by smaller vessel through the bayou to Houston. Mr. Konwiser gives information on a Galveston letter dated May 22, 1838, addressed to Trenton, N. J., that shows a Philadelphia postmark. The letter reads, "You should direct your letter through the mail direct to me at this place but to the care of the Texan Agent at New Orleans." On December 22, 1839, an Austin letter addressed to New York City carried the New Orleans postmark circle.

In Mr. Konwiser's monograph he lists several mailings originating at Galveston for New York going by packets (*Columbia* and *Cuba*) with New Orleans postmark, but has no further evidence that the mail from that city was dispatched via Cincinnati or by direct ocean route to New York.

Mr. Konwiser recounts a letter of a traveler written in 1839, telling the story of his trip from New York to New Orleans. He left New York on January 21st at 6 A.M. and took a train from Jersey City to Philadelphia, arriving at about 12 noon. The trip to Baltimore took six hours. Leaving there in a "mail chariot" for Wheeling, he was on the road for 44 hours. From there he boarded a stage for Cincinnati, this journey took 59½ hours. He departed from there on the steamboat *Pike* and reached Louisville in 12 hours. He then left Louisville on the steamboat *Diana* and reached Natchez on the sixth day. Leaving there on the same day he arrived in New Orleans the following evening.

The above report comes from the *New Jersey Historical Society Proceedings*, 1922, and leaves the traveler at New Orleans. From there he probably sailed on the fast *Columbia* to Galveston in 48 hours, in all about a 15 day journey.

It is my opinion the valuable shipment of bank notes, dated 1838, went forward from Philadelphia to Houston via the same route and no doubt was covered by some type of insurance or by other means to insure safe delivery.

(To be continued)

1867 Contract for Printing U. S. Stamps

By Glenn E. Jackson

"Baker's U. S. Classics" column in *Stamps*, November 30, 1968 issue, listed the locations of known copies of contracts for the manufacturing of early U. S. postage stamps. It also lamented the fact that although such records for the period of August 15, 1861 to August 15, 1867 were reprinted in *The Collectors Club Philatelist*, July 1941, by Dr. Clarence Brazier, founder of The Essay-Proof Society, no records for the period from 1867 to the contract for the 1869 issue have been found. The writers concluded, "Who can provide the information as to what the Post Office Department did regarding extending the original contract with the National Bank Note Co. for the additional period of time from August 15, 1867 to February 1, 1869?"

Two documents have since come into my possession, supposedly from the Philip Ward estate. As a young man, Mr. Ward lived in Washington and frequently visited the Post Office Department, acquiring much interesting philatelic material. The inter-departmental order reproduced here is the original, written on official stationery watermarked POD/US. The Postmaster General's order is in manuscript, marked "copy"; it has been said that at the time, the Department made six copies of such records and then disposed of the originals. At any rate, the two documents answer the question posed about extending National's original contract through the period of the grilled stamps.

Postmaster General's Order Extending National's Original Contract

*Post Office Department
August 15th 1867*

Whereas the seventh section of an Act of Congress approved June 12th 1866, entitled an "Act to amend the Postal Laws" provides, "That, whenever it shall become expedient, in the opinion of the Postmaster General, to substitute a different kind of postage stamps for those now in use, he shall be, and is hereby, authorised to modify the existing contract for the manufacture of postage stamps so as to allow the Contractors a sum sufficient to cover the increased expenses, if any, of manufacturing the stamps so substituted."

And Whereas The National Bank Note Company, the present Contractors, after a series of experiments, have submitted specimens of improved postage stamps—on embossed or punctured paper—which seem to meet the requirements of the Post Office Department, and have furnished one million of such stamps, which have been placed in the hands of Postmasters for sale, and also agreed to make any changes in the same which may be suggested—

Now, therefore, in order to fully test the improved postage stamps, and make such changes as experience may suggest, *it is hereby agreed* to accept the proposal of the National Bank Note Company to furnish the stamps as now in course of trial, or such others, of similar value, as may be satisfactory, at the rate of *Twenty cents* per thousand, for a period not exceeding one year from the sixteenth day of August 1867.—*Provided*, that the advantages claimed shall be realized, and also that the Postmaster General may, at any time, rescind this order.

It is further provided, that, any and all postage stamps of the present style that may be required, after this date, shall be furnished, at the price of *Twelve cents* a thousand, as fixed by the Contract which expires this day—the fifteenth of August, 1867—with the understanding that the National Bank Note Company shall give four months notice of discontinuance within the year beginning sixteenth day of August, 1867—as above named, and that, this Department may give a similar notice of discontinuance.

ALEX W. RANDALL,
Postmaster General.

Inter-departmental Letter Regarding Payment for Grilled Stamps

*Post-Office Department
Finance Office,
August 16, 1867.*

Sir:

I have the honor to transmit herewith, a copy of an order of the Postmaster General, issued, yesterday, under the seventh section of an Act of Congress approved June 12, 1866—accepting the proposal of the National Bank Note Company of New York City, to furnish a new style of postage stamps, for one year from this date, at the rate of *Twenty cents* per thousand; and also providing for the continuance of the Contract, which expired yesterday, with the said company, for furnishing the present style of postage stamps at *Twelve cents* a thousand.

I also enclose an order of the P.M. General, allowing \$200 to said Contractors for one million of the new style of stamps furnished—for which amount be pleased to issue a report in their favor.

Very Respectfully,

A. N. ZEVELY,
Third Assist. P.M. Gen'l.

J. M. McGrew, Esq.
Auditor, for the P. O. Dept.

The Shamir Brothers, Israeli Designers

The standard of artistry of Israeli stamps is so high that it is difficult to single out individual designers for special acclaim. In fact, a brother team is responsible for many of the unusual designs, beginning with the 1949 "Road to Jerusalem" stamp and including the semi-abstract Bezalel Museum commemorative.

Natives of Riga, Latvia, Gabriel and Maxim Shamir studied commercial art in Berlin and practiced their profession in Sweden and their own country. In 1934 they emigrated to Palestine and established their own studio in Tel Aviv. Founding members of the Jewish Commercial Artists Association, they have gained fame not only for stamps but for posters as well.

Jiri Svengsbir, Prague-born Czech engraver, works as an original artist, too. He uses steel and copper engraving and dry-point for nature motifs, heraldic designs and book plates. He has designed more than sixty stamps and engraved at least one hundred more. When engraving another artist's design, Svengsbir displays a characteristic effort to approach the original drawing in his own way, becoming a sort of co-creator.

David Gentleman Wins Design Award

One of the first of the "new breed" of British stamp designers has been awarded the Reginald M. Phillips Gold Medal for Postage Stamp Design. David Gentleman was deemed to have made the greatest contribution to postage stamp design in the last five years.

Mr. Gentleman's first stamp design was accepted in 1962 (National Productivity Year). Since then he has been invited to submit designs for special stamps on 15 occasions, and on 12 of these one or more of his designs have been accepted. Since 1962 Britain has used 42 of his designs for stamps, as well as first day covers, presentation packs, posters and wall sheets.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 103, Page 120)

(Photographs in this section by Adrien Boutrelle)

PROOFS AND ESSAYS

We have seen only several proofs of the 1905 NCE issue, and they are like a number of official color-trial die proofs of each postage design which are listed by the Yvert et Tellier catalog (1936) as follows:

Cagou:

black; black on green; brown; blue on orange; green; rose; and violet

Trepang fishers on the bay:

black; brown; blue on bluish; brown on orange; black on yellow; rose on greenish; brown on lilac

Ship:

black; red on orange; olive; blue on yellow-green; carmine on azure; black on orange

Trepang fishers, dues stamp design:

brown on gray; blue on greenish

The above are on ordinary paper, 115 x 67 mm. sheets, the tinted papers being colored on the printed side by a typo or litho print block, without value numeral (numeral space in color), with serial numbers written in pen at top and notations as to similar colors on various French or colonial stamps.

In addition, we have a plate-proof block of four of the 25c Trepang fishers bay scene in black on porous yellow paper (colored through).

Undoubtedly engravers' die proofs in black on India paper without numeral of value exist, one for the postage-due design being reported.

Of the essays we have seen reported:

PAINTINGS

15c Cagou Type (similar to stamp) inscribed "1853-1903" and "Ben Damman" (engraver).

20c bay view with trepang fishers (similar to stamp) inscribed "1853-1903" and signed "Ben Damman," imitation perforations drawn around the margin.

1c Honorable Mention rejected design, large horizontal format, view of natives dancing in circle in the center; in panels at sides are views of native totems.

5c Honorable Mention rejected design, view of Noumea town, in large horizontal format.



Damman recess essay, "1853-1903" series, of Noumea port view



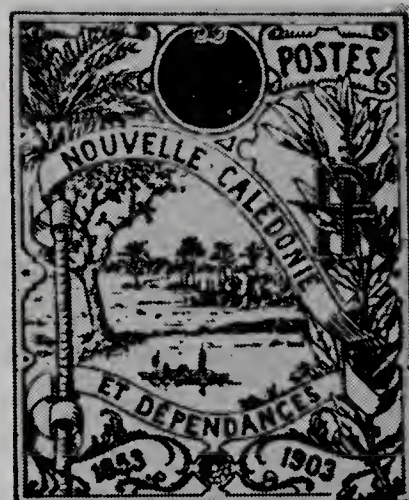
Color trial die proof of postage due design stamp, brown on gray paper



Damman essay, trepang fisher design, for postage due stamps, without "1853-1903"



Color trial die proof of cagou stamp, blue on orange



Damman (?) recess essay, "1853-1903" series, bay view with trepang fishers

15c Honorable Mention rejected design, in large horizontal format, view of street scene (in Noumea?) with native head in circular inset at upper left.

1Fr Honorable Mention rejected design, in large horizontal format, view of natives in a large sailing canoe, inset at upper left of the head of "Colonel—ally-Passe B.S.C."

DIE ESSAYS

A. Damman series inscribed "1853-1903," recess engraved without value numerals, on ordinary white paper, black:

Cagou—like 15c painting described above, small format.

Trepang fishers, bay view—like 30c painting (above) of Noumea port view, large horizontal format.

B. Damman essay without "1853-1903":

Trepang-fishers, postage due design—black on India paper, small vertical format.

C. Talbot series, inscribed "1853-1903," black on white die or plate (?) essays, with value numeral:

5c view of Noumea port, large horizontal format.

15c cagou bird, small vertical format.

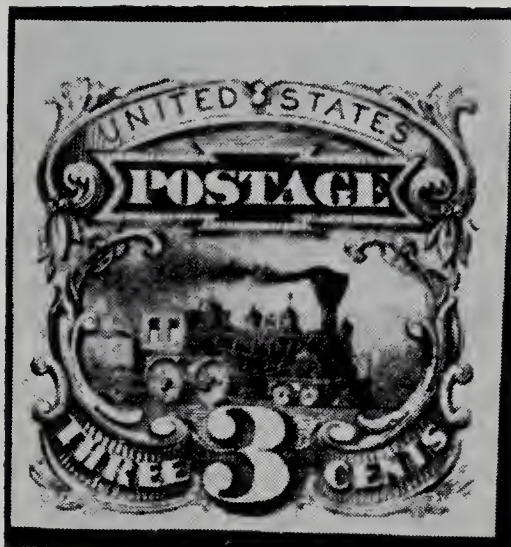
15c trepang fishers on the bay, large vertical format.

(To be continued)

An Essay-Proof History of The U. S. 1869 Issue

By Fred P. Schueren

(Continued from JOURNAL No. 103, Page 110)



Proof



The issued stamp

The Three-Cent Stamp

The single rate for domestic letters required the three-cent stamp. Doubles could be used for the single letter rate to Canada and Great Britain.

The design as officially designated was:

Locomotive, heading right, surrounded by ornamental scroll work; "UNITED STATES POSTAGE" on a curved and a horizontal tablet at top; "THREE CENTS" on wide curved tablets at bottom, with large numeral "3" between the words. Color, ultramarine blue.

Public opinion as expressed in the press was negative, since the portrait of Washington had been replaced by a locomotive. The *American Journal of Philately* expressed the opinion that it was:

. . . one of the poorest of the series, and the color is not at all calculated to show off a fine engraving.

The New York *Herald* wrote:

The old style of three cents postage stamps had thereupon the face of Washington, out of compliment to a good man. It now has a railroad scene, to represent how Congressmen make money.

The New York *Evening Mail* in an editorial stated:

Our old postage stamps were really neat and pleasing in their appearance. They were National and American, as they ought to have been. The head of Washington was venerable, and our three cents stamps were as perfect as they could be . . . but now think of the miserable, confusing looking thing, with its wretched printing, that the postoffice has given us for the present three-cent stamp. It is neither historical, national, beautiful, nor anything but a paltry evidence of the fact that some engraver has got paid or will get paid for a job that ought never to have been done. Can our authorities not let well enough alone? Canada, New Brunswick, and Nova Scotia all have railroad engines such as ours. What is there in a big chimney on a railroad carriage to indicate the nationality of our postal system?

A letter from a St. Louis writer contained the following poem, quoted in part:

TO THE NEW STAMP

You blasted, bawling, steaming critter,
 Why take your place upon this letter?
 Is it by high or low pressure you run,
 That you take the place of Washington?
 Was not his work well done enough
 That you're employed to blow and puff?
 Or is your credit so much better
 That you propose to take this letter?

A critical analysis of the stamp color and design was given in the July, 1869 issue of *Mason's Coin and Stamp Collectors' Magazine* from which we quote:

This stamp is an improvement on the two cent stamp, as here the horse and rider is displaced in the field by the locomotive, and therefore it is better in regard to time than the previous stamp. The color is also better, it being a true blue, or a marine blue, or an ultramarine (no doubt an error in design, as the ultramarine ought to have a sailing vessel, and not a locomotive,) either will designate its tint when not blurred in the printing. This stamp has the same faulty lettering, with an improvement in the label containing the word "POSTAGE."

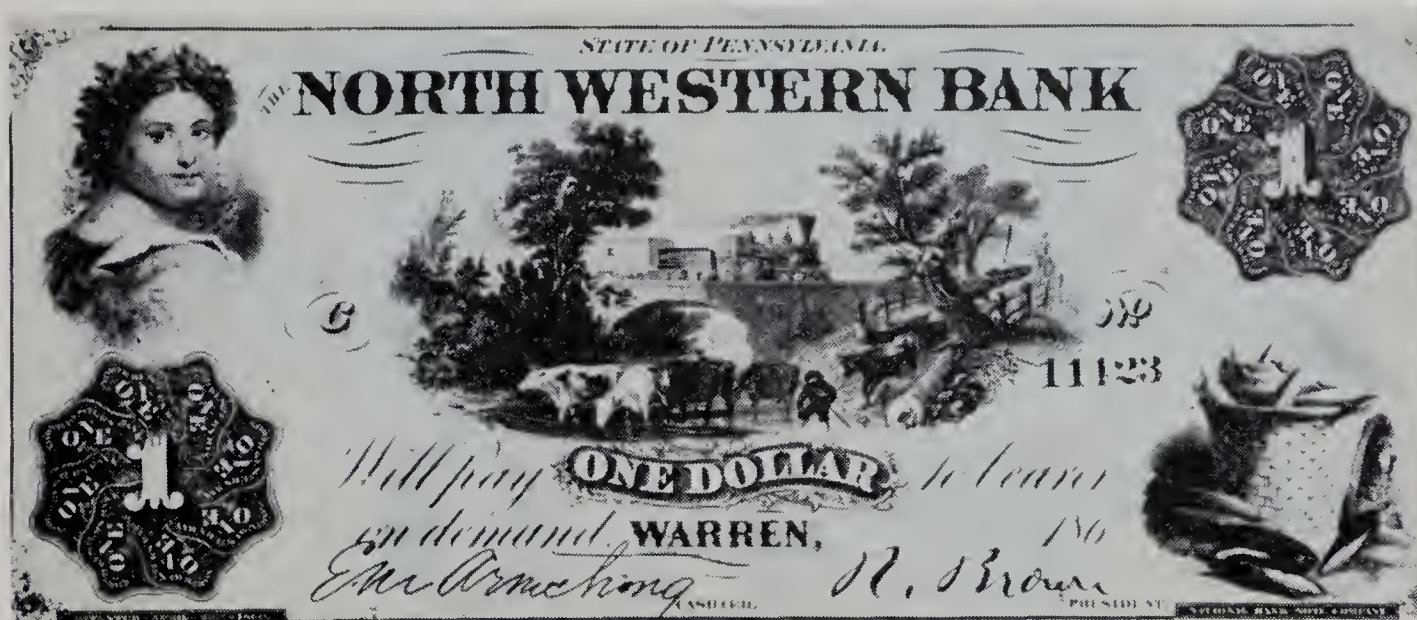
In Sol Altmann's compilation is listed the same team of craftsmen responsible for this denomination as for the two-cent value: James Macdonough, the designer; Christian W. Rost, the vignette engraver (although James Smillie is listed as an alternate); and George W. Thurber, the letter and frame engraver.

Continuing the theme of postal progress, the locomotive was used to show the improvement in mail transportation for overland service. Many consider the locomotive stamp as the first United States commemorative, since in that same year of 1869 the completion of the first transcontinental railroad took place with the driving of the golden spike at Promontory Point, Utah. Elliott Perry has remarked, "It does place that little blue stamp well within the spirit, if not the letter, of a commemorative issue."

Illustrated is a die proof of the National Bank Note Company engraving, "The Crossing," as well as the use of the same design for the vignette of the one dollar bank note of the North American Bank of Warren, Pennsylvania. The locomotive design used on the three-cent value of the 1869 series has been attributed to this engraving.



Die proof, "The Crossing," by National Bank Note Co.

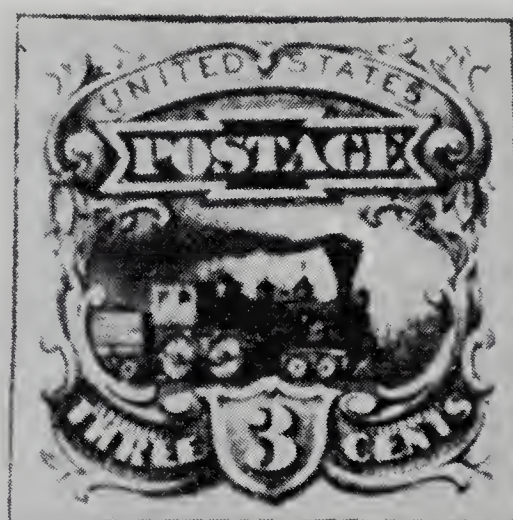


One dollar bank note of
the North Western Bank of Warren, Pennsylvania

Comparison of the design as shown in the essay with the final design as shown in the proof in the accompanying illustrations shows that in the essay the numeral "3" measured three mm. and was placed in the shield between two scrolls. In the adopted design the shield was removed and a large "3" measuring five mm. was engraved between the scrolls lettered "THREE" and "CENTS."



Incomplete die essay (a)



Incomplete die
essay (b)

The essays produced for the three-cent denomination include:

- a) Incomplete die with the larger motive above and below "POSTAGE" erased and no shading on the bottom shield. The top leaves and the bottom leaves do not touch and the frame about "POSTAGE" is not shaded. No scrolls beside bottom of the shield.
- b) Incomplete die essay but the motive at the top and bottom of "POSTAGE" label is smaller, and the shading of the shield is shaded equally at the top and bottom.
- c) Completed die essay
- d) Plate essay, imperforate, gummed
- e) Plate essay, perforated 12
- f) Plate essay, perforated, grilled

Since three cents was the current rate at the time, and 386,475,900 stamps were prepared and delivered to the stamp agent, quite a few plates were used in the printing. They were numbers 7, 8, 9, 10, 11, 12, 25, 26, 29, and 30. The plate make-up was the



Plate essay imperforate



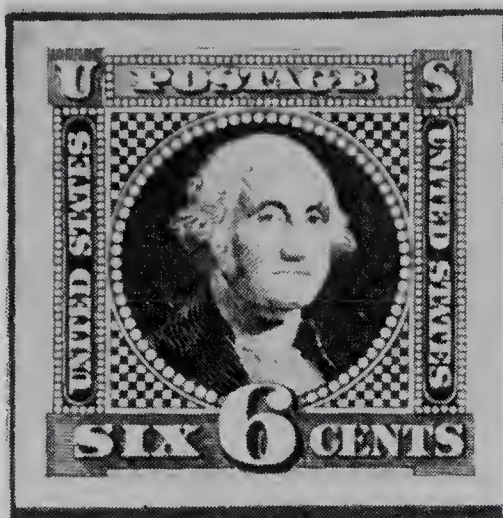
Plate essay perforated

same as that of the first two values. Very few stamps were re-issued in the 1875 printing. Only 1,406 are recorded.

As with the first two denominations, the earliest known use of the stamp is recorded as March 27, 1869.

The Six-Cent Stamp

The six-cent stamp was used for the double domestic letter rate and for the single letter rate to Canada and Great Britain.



1869 - 6c Proof



The issued stamp

As officially accepted, the design provided:

Head of Washington, after Stuart's painting, three-quarter face, looking to right; frame square, tessellated near the corners, with a circular opening, lined with pearls; "U. S." in upper left and right corners of frame; "SIX CENTS" in lower, with the additional "6" between the words, and "UNITED STATES" on each side. Color, ultramarine blue.

The favorable comment reported in the *American Journal of Philately* was probably due to restoring a portrait of the first President to the 1869 issue:

Six cents—Head of Washington, same color as last (*three cent ultramarine*), which is a fault in a collector's eye, although it works to better advantage in this design than in the preceding one. Altogether it is a handsome stamp, and ranks second in our estimation.

Mason's review of the new issue of postage stamps was longer and more caustic:

The six cent stamp has a well executed portrait of Washington in a dotted circle surrounded with a pattern of checkered calico, conveniently cornered at the four angles of the frame—this latter is well surrounded with labels, making it utterly impossible to mistake it for a "gum sticker" or bottle label. Washington is bounded on the north by "U. S." and "POSTAGE"; on the east by "UNITED STATES"; on the south by "SIX (6) CENTS"; on the west by "UNITED STATES" and the Capitol is indigo. The same objection exists against the use of this stamp as all others of the new issue—too small. Had the stamps been oblong, with the same width as at present, there would have been one improvement, with room for several more.

The National Bank Note Company artisans responsible for the six-cent stamp were E. Pitcher, designer; William E. Marshall, vignette engraver; J. C. Kenworthy, letter engraver; and William D. Nichols, frame engraver. With the exception of the vignette engraver, the other three artists were the same who had produced the one-cent value.

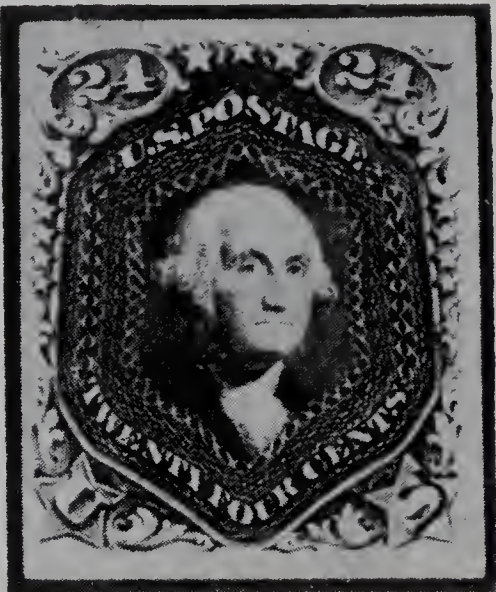
William Edgar Marshall became one of the portrait engravers for the National Bank Note Company when it was founded in 1859. In 1860, he went to Boston to engrave the head of Washington from Gilbert Stuart's painting which was used in the 1861 series. He was considered one of the most serious and impressive masters of line engraving.

The postal theme was not continued in this stamp since it was impossible to have a stamp series without including George Washington somewhere in the issue. The source of design was the Gilbert Stuart portrait painted from life in 1796, at Germantown, Pennsylvania, and known as the Athenaeum portrait. William E. Marshall made a drawing of this portrait from the original in Boston and executed his engraving. He used this design for the 24c value of the 1861 issue, and the same master die with slight retouching was used on the six-cent 1869. The comparative illustrations show the vignette of Washington as used on the 24c stamp of 1861, the vignette of the five-cent essay, and the six-cent proof of the 1869 issue.

You will notice that the essay shows a "5" cent value. When this essay was engraved, it did not appear that there would be any need for a "6" cent denomination. On April 1, 1868, however, the prepaid single rate to Canada was reduced to six cents.



1869 - 5c Essay



1861 - 24c



Plate essay - imperforate



Five dollar bank note of
the North Western Bank of Warren, Pennsylvania

The "5" cent design shown on the essay was well balanced with four square corners and four panels. The symmetry was spoiled by substituting "SIX (6) CENTS" in the bottom panel.

Also illustrated is the five dollar bank note of the North Western Bank of Warren, Pennsylvania, which shows a vignette of Washington as part of the design, similar again to the Stuart portrait. This bank note had also been engraved by the National Bank Note Company in 1861.

The essays for this issue included those for envelopes using the same design. They include the following:

- a) Die essays with no frame line
- b) Completed die essays on
 - India paper
 - Proof paper
 - Pink bond paper
 - Light yellow-green bond paper
 - Pale olive-buff bond paper
 - Cream wove paper
 - White bond
 - Lilac bond paper
 - Marbled white cardboard
 - Ivory paper
- c) Plate essays imperforate
- d) Plate essays perforated



Envelope die essay

As in the case of the other lower denominations, the printings were in sheets of 300 impressions which were separated into panes of 150 before delivery to the postal authorities. This six-cent value was printed from two plates, 13 and 14, from which a total of 4,882,750 stamps were prepared and delivered to the stamp agent. Only 2,226 copies of the 1875 re-issue were released.

April 26, 1869 is the earliest date of use recorded.

(To be continued)

An 1876 View of Stamp Production

Herman Herst, Jr. has turned up the following eye-witness view of U. S. stamp production in 1876 as printed in Volume I, Number 2 of *Collector's Own*, for December 15, 1876, a little-four-page sheet "devoted to the interests of stamp collectors."

U. S. POSTAGE STAMPS—HOW THEY ARE MADE

Every United States postage stamp in use is made in New York. The contract was held by the American Bank Note Company from July 1, 1861 until the same day in 1873. That was for three terms of four years each. The Continental Bank Note Company at that time offering to do it for one half the amount required by the other company, the contract was awarded to them. The office of the Continental is at the corner of Greenwich and Liberty Streets, but as it was desirable to have the postage stamps made in a perfectly fireproof building, the fifth story of the Equitable Life Insurance Building,

The office here is for the use of Mr. Daniel M. Boyd, the government agent, and Mr. Chas. F. Steele the agent and superintendent appointed by the company. at the corner of Broadway and Cedar Street, was rented by the company for that purpose.

The facts given in regard to the making of the stamps were procured from Mr. Henry Bowen, Mr. Boyd's assistant.

Two passenger elevators run to the top of the building, and upon leaving them, the only entrance to the postage stamp rooms is by means of a door which is constantly kept locked and guarded by a janitor who always sets (sic) inside to answer the bell which is just outside.

On the right-hand side are the office and printing room, and away to the left, at the front of the building are the other rooms used in making the stamps.

In printing, steel plates are used, on which 200 stamps are engraved. Two men are kept hard at work covering them with the colored inks and passing them to a man and girl, who are equally busy at printing them with large rolling hand-presses. Three of these little squads are employed all the time, although ten presses can be put into use in case of necessity; after the small sheets of paper, upon which the 200 stamps are engraved, have dried sufficiently, they are sent into another room and gummed. The gum used for this purpose is a peculiar composition, made of the powder of dried potatoes and other vegetables mixed with water which is better than any other kind, for instance, gum arabic, which cracks the paper badly.

The paper is also of a peculiar texture, somewhat similar to that for bank notes. After having been again dried, this time on little rocks, which are formed by steampower, for about an hour, they are put between sheets of pasteboard, and pressed in hydraulic presses capable of applying a weight of 200 tons. The next thing is to cut the sheets in half; each sheet, of course when cut, contains a hundred stamps. This is done by a girl with a large pair of shears, cutting by hand being preferred to that of machinery, which method would destroy too many stamps. They are then passed to two other squads, who, in as many operations, perforate the sheets between the stamps. Next, they are pressed once more, and then packed and labelled, and stowed away in another room, preparatory to being put in mail bags for dispatching to fulfill orders.

If a single stamp is torn, or in any way mutilated, the whole sheet of 100 is burned. About 500,000 are burned every week from this cause. For the past twenty years not a single sheet has been lost, such care is taken in counting them. During the process of manufacturing, the sheets are counted eleven times.

There are 36,000 Post Offices throughout the country, and they use in the course of one year 700,000,000 postage stamps. A week or two since 64,000 finished and 87,000,000

unfinished stamps were put into the safes. The New York post office alone uses 120,000,000 a year, somewhat over one-sixth of the whole number used, or equal to the amount required by 6,000 other offices.

Geometric Lathe Patterns on Postage Dues

Were They Also Used on Other Issues and Paper Currency?

By Warren R. Bower

The paper currency proofs shown on Pages 5-7 of JOURNAL No. 101 aroused my interest again in a puzzling situation about which various specialists seem to have little information.

Basically the question is: Was the geometric lathe pattern used on the American Bank Note Co. dues, Nos. J1-7, for the United States also used on any other stamp or currency?

Geometric lathe work is so difficult that I suspect a "stock" die or transfer roll was used as the basis for those old dues' background. They hardly seemed to warrant a brand new design, for it seemed that the Post Office Department considered them a slightly less important aesthetic design problem than the postage stamps more widely used.

Secondly, these dues were produced in somewhat of a hurry and in the aftermath of an important business merger. The basic events historically are listed below to show the "push":

Feb. 4, 1879—Consolidation of Continental Bank Note Co. into the American Bank Note Co. (and all contracts, dies, etc. transferred).

Marc. 3, 1879—Act of Congress authorizing the use of "special" postage due stamps for use starting July 1, 1879.

——?—— The first four denomination essays engraved as "UNPAID" postage. Dies changed to read "POSTAGE DUE," causing additional delay.

May 9, 1879—The date listed by Scott and Luff as that on which the stamps of the first four denominations were issued to post offices.

In view of this schedule, it does not seem improbable that a stock geometric lathe pattern which had seen previous and would perhaps see future use was utilized. Do any philatelic or numismatic readers have a clue to the answer to this puzzle?

Scott Identifier Features Sources of Designs

Essay-proof enthusiasts will be gratified with Scott Publication's 94-page monograph "Know Your U.S. Stamps," compiled by Lilly B. Freed. Intended to assist the average collector to use the Scott catalogue listings more effectively, it is augmented with information on the designers of U. S. stamps and the sources of their designs. While such facts have appeared sporadically in various periodicals, until now they have not been collected in one compact volume.

It is available for \$2.50 from any establishment handling Scott catalogues.

Engravings of The Master Dies of France

II. THE MASTER DIES AND THE PLATES FOR RECESS PRINTING

By Pierre de Lizeray

Académie de Philatélie, Paris

(Continued from *France & Colonies Philatelist* No. 124; *ESSAY-PROOF JOURNAL* No. 99)

A. The Making of the Plates: The method used for making the plates of the French recess-printed stamps has always been the same as for the Penny Black of Great Britain, invented by an American who had come to London to propose it (unsuccessfully) for printing British banknotes.

The die is engraved by hand on a flat piece of soft steel (though background cross-hatchings sometimes may be done mechanically). Then, after hardening of the die, its engraved image is transferred to the periphery of a soft steel roller (*molette*) by rocking the roller back and forth over the die. The roller in turn is hardened and, by rocking, the image is repeatedly transferred to the surface of a large flat or cylindrical plate, in rows sufficient to comprise the area of a pane or sheet of stamps.

Only two recess stamps of France have been printed by flat plates: Le Travail (1928) perf. 14 x 13½, and the early printings of the 20Fr Pont du Gard comb perforated 14 x 13½ to dimensions 36 x 20¾ mm (1929-30), and line perforated 11¼ to dimensions 35½ x 21 mm (1930).

B. Perforation Problems: Here is the curious story of this absolutely unique use in France of line perforation on the Pont du Gard. In order to provide what is called the "love" (*amour*) of the paper for the ink, the paper for recess printing is slightly moistened, but the wetting gives it a permanent stretching in one direction and a different dilatation in the other direction, according to the paper weave. The 14 x 13½ comb perforation was acceptable for stamps printed on paper cut (for flat-plate printing) to allow for the moisture effect in a certain direction; but when by mistake the paper was cut in the wrong direction the comb was unable to perforate the stamps in the right positions. So the only solution was to line perforate them to adjust the spacings to the stamps. The only line perforator at the printery was a 11¼ (not otherwise intended for postage stamps).

Later the Pont du Gard was printed from cylindrical plates ("rotary") made from a second die giving a size 36 x 21¼ mm. This time the use of an endless web roll of paper obviated any problem with cutting; it is comb perforated 13¼ x 13, the size regularly used for large-sized rotary recess stamps of France.

C. The Dies: The dies for the two recess stamps printed by flat plates were hardened in a certain way, including also among the "rotary" stamps the first dies for the 10Fr La Rochelle (22/3/29), first die of the 5Fr Mont St. Michel (29/6/29), the master die for the first two secondary dies of the 3Fr Cathédrale de Reims (5/2/30 and 12/5/30 respectively).

Then at the end of 1930, after some experimenting, it was discovered that it would be better to harden the dies differently. To do that, new dies had to be prepared for the still current 3Fr, 5Fr, 10Fr and 20Fr mentioned above, and the unique 2Fr Arc de Triomphe master die was also treated by the new method. Thus these 5, 10, and 20Fr dies are assigned die numbers II and the 3Fr number III; and the plates made from them were all cylindrical.

D. Colors: The first recess issues were monocolored, as the presses had only one ink pot and inking roll (*toucher*). Later (1949) three-color presses were introduced which had three ink rollers and ink reservoirs, each roller being cut away where it was not supposed to give ink to the plate. We call these the "old color presses" and the government stamp printery (on Boulevard Brune) calls them the "T.D.-3" (for *taille-douce 3 couleurs*) presses. They can be used for one, two or three colors but no more.

Since the War new, ultra-modern machines called "T.D.-6" which can print as many as 6 colors were installed at Bd. Brune. They print in two successive passes through two parts of the press, each part having its own plate and ink rollers and printing three colors. One part prints direct recess, the other offset recess (giving a flat surface inking rather than the raised ink lines of direct recess). The offset impression is made first.

To tell the difference between stamps from T.D.-3 and T.D.-6 (they do not always use all three or six colors) we examine the sheet margins, where the indicia T.D.-3 or T.D.-6 is found. T.D.-3 and -6 can print both sheets and booklets, but only T.D.-6 can print coils.

E. Interference Between Colors: As with all recess printing, it is necessary to wipe the plate after inking, leaving ink only in the recesses on the plate (—the offset recess plate is wiped too). There may be a tendency for neighboring colors to run together, either as a result of the wiping or because the borders of two colors are too close or the drying of the paper is too slow. To obviate this the die engraver can leave some white space between color areas. There is of course, no such mixing between the offset and direct recess colors on T.D.-6.

They have managed sometimes to get seven colors by having certain areas printed with one color on top of another.

F. Sense of Rotation of the Cylinders: Sometimes part of the denominations of a set is printed with the plate cylinder rotating one way and the rest of the set with plate rotation in the opposite sense. This is done to take into account the sequence of colors wiped, so that a dark color is not smeared onto a lighter one. The sense of rotation used is easily recognized by the sense of the dated-corner margin indicia (coins dates) with respect to the stamps—if the date is upside down it is not a mistake!

(To be continued)

1968 Stamp Beauty Contest

Results of the annual "stamp beauty contest" conducted by *Il Collezionista*, an Italian philatelic magazine, showed that over 60,000 readers participated in the poll to pick the most beautiful stamp of the Italian region and of the rest of the world for 1968. In the Italian category the 50 lire stamp reproducing a painting of Venice by Canaletto (No. 988) was a run-away winner. Far behind were San Marino's Christmas stamps (Nos. 692-94) showing a detail from Botticelli's *Mystic Nativity*, and the Vatican's Archangel Gabriel by Fra Angelico on Nos. C53-54.

In the international category a Jugoslavian issue took first place. It, too, reproduced a painting—a landscape by Anton Karinger on No. 945. Second place went to Titian's *Ecce Homo* on Romania No. 1999, and third place to Jan Preisler's painting of a nearly-nude boy and a horse entitled *Black Lake* on Czechoslovakia No. 1590. Once again it seems that beauty to the philatelist lies in an exquisite reproduction of a work of art rather than in an original design. This trend makes more difficult the establishment of the postage stamp itself as an art form.

History of a Bank Note Printer Bradbury, Wilkinson & Co., Ltd.

(Continued from JOURNAL No. 103, Page 136)

5. Foreign Sales

Not long after the removal to Farringdon Road, further advances were made in postage stamp printing. In August, 1876, the Journal records the printing of an initial quantity of ninety million Espana "postage stamps in nine different colours on watermarked paper, perforated, gummed and packed in parcels of 500 sheets," not, one hastens to add, a nine-colour stamp, the issue consisting of nine denominations of single colour stamps. Shortly afterwards Bradbury Wilkinson were entrusted with the engraving and printing of the first postage stamps to be issued in the Falkland Islands (franking having been employed there from 1868 up to June, 1878, when this first set of four denominations was issued). At about the same time the Company printed the Transvaal stamp of 1878, issued on the first brief British occupation of the Transvaal.

There was now some continuity in postage stamp printing at Farringdon Road and in February, 1882, the Argentine Government which, since its 1864 issue had had its stamps printed in New York, placed an order with Bradbury Wilkinson for an initial quantity of four million stamps of an issue of three denominations. These stamps were printed by typography from plates made by a pantograph process, but six months later one of the denominations was issued in a different shade of blue and printed recess from pantograph plates. Plates were also engraved for the Queensland, Australia, issue of 1882 and despatched, with colours and paper, to the Government Treasury, Brisbane—presumably for local printing.

It may be said that during the late 1870's and 1880's Bradbury Wilkinson firmly established themselves as engravers and printers of postage stamps, but these were extremely busy years in other respects. Printing of the Banco di Napoli banknotes continued on a large scale and orders for banknotes for Greece, Argentine, Bulgaria and elsewhere still further increased the financial turnover of the Company and widened its field of operation—now quickly becoming world-wide. Among these contracts was one for the Swiss Government which was legislating for a uniform issue of notes throughout the country in place of some thirty or more varieties then existing. "The Times" of the 26th December, 1882, reported very fully on this contract under the heading "English Enterprise and Swiss Banknotes." The article described how a Commission, consisting of six Bank Managers and Directors under the chairmanship of a member of the Federal Council, examined proposals from several European countries and the United States in their endeavour to find a note offering the best security against forgery and came to the conclusion that their interests were best served by using paper made by Messrs. T. H. Saunders and Company, of London and selecting Bradbury Wilkinson as the engravers and printers of the notes.

In the Company's early years a large proportion of its business was received through agents, some resident in the territory concerned and others in the U.K., Mr. T. H. Saunders, the papermaker already referred to, being prominent among the latter. The time had now come, however, for Bradbury Wilkinson to send their own men into the field. The two great pioneers in this respect were Mr. Collard Joseph Stock and Baron Victor de Fock.

There was a family connection between the Stock family and the Wilmot Wilkinsons, both Elliot Stock (Collard's younger brother) and Robert Wilmot Wilkinson, the Com-



Typical examples of Bradbury Wilkinson stamp designs

pany's chairman, having married daughters of Samuel Bellin, the engraver (Mrs. Bellin's maiden name was, in fact, Collard). Collard Stock spent many years abroad in the service of the Company covering principally Australia, the Far East and South America, where he died in the service of the Company on the 22nd January, 1893, only a few months after he had been appointed to the Board of Directors. The first reference to him is in 1876, and there is reason to believe that in that year he visited Australia. He returned there in November, 1880, and, after visiting Melbourne, Tasmania and Sydney, left for the Far East on the 20th May, 1881. In these days of modern transport the staff of our Foreign Department might well have mixed reflections at the message to his chairman to the effect that "it will probably be six weeks before you hear from me again as the time taken on the voyage to Batavia and work will fill up the interval." They would probably agree, however, that there is still some point in his comment (when reporting that the Australian trip took longer than he anticipated) that "I always find that any estimate of time has to be doubled through the delays of those who decide the orders which we seek to obtain."

It was in fact nearly three months before Stock reached Hongkong by way of Batavia and Singapore, and he had barely started his work there when he received a telegram from the chairman instructing him to proceed immediately to Mexico—no simple journey in those days! So on the 16th October, 1881, he set out from Hongkong via Yokohama, San Francisco, New Orleans and Vera Cruz, arriving in Mexico on the 8th December, 1881, where he remained until July 1884.

Two volumes of Stock's letters to his chairman, Robert W. Wilkinson, covering the years 1881-1884 have been preserved. They shed some light on the tribulations of a

travelling overseas representative in the 1880's (not only pre-aircraft but in some cases pre-railways) as well as the indefatigable nature of the man himself.

A few extracts may be of some interest:—

“New Orleans, 1st December, 1881.

I posted my letter to you in San Francisco just before leaving this place en route for Vera Cruz. The west coast route would have been indefinitely long. I should have had to wait a week in San Francisco or more for a steamer; then about eight days or more would have been requisite for the voyage to Acapulco; from whence to Mexico City one would have journeyed on mule-back—possibly in a week. I asked for information at the Railway Offices and Banks and they said steamers went twice a week from New Orleans—which was the quickest route; and I therefore made the journey going straight on day and night for a week by rail arriving here somewhat fatigued. I went straight from the station to the steamer office and found to my greater annoyance that there will be no departures for ten days. I therefore (having no introduction for this place) called on the British Consul and with his recommendation took a room at the house where he is lodging and have put through the time as well as I could. . . .”

“Mexico, 14th November, 1882.

. . . I have frequently referred to the point and I may again mention that it will be a great error to look to securing cheap priced things. People want good stationery . . . unless we send them high class work we have no *raison d'être* because common headings etc. are easily got here.”

“Mexico, May, 1883.

. . . In addition send for the Managing Director; one pair spectacles gold rims, Brazilian pebbles, one double eye glass or pince-nez, gold rims, Brazilian pebbles. These are both to be for eyes which see objects at a distance better than those near. They are number 30 for slightly fatigued. . . .”

“Mexico, 25th July, 1883.

. . . I sought an interview with the President of the Republic and . . . I have this afternoon been presented to him. . . .”

“Mexico, 10th January, 1884.

. . . The railway has been used only for traction by mules and has not done more than pay expenses. They have now ordered engines which will reduce the expense and favour the expansion of traffic. . . .”

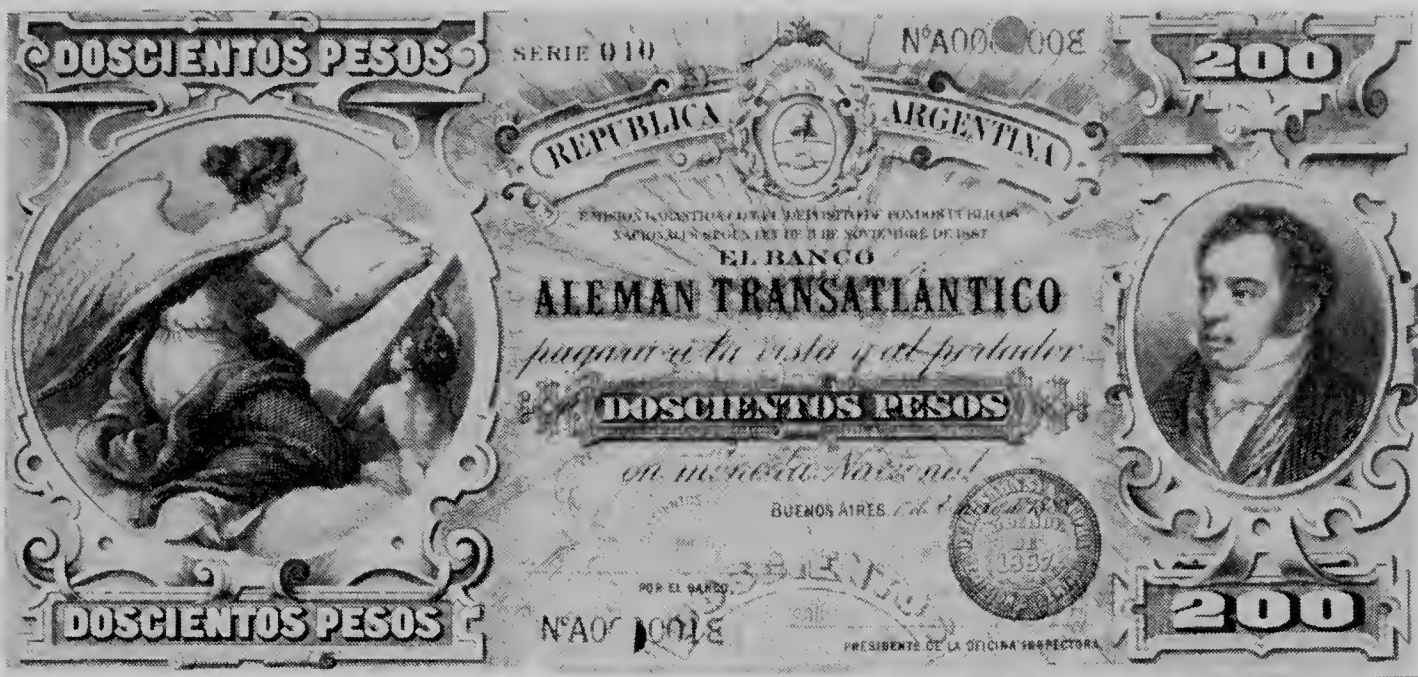
“Rio de Janeiro, 24th December, 1884.

. . . The hot season is now here and cases of yellow fever now occur. I believe however, that with proper care there is little danger so that I shall continue to stay here till the business for which I came is decided. . . .”

“Rio de Janeiro, 8th February, 1885.

. . . I went to the Palace accompanied by Graca and whilst he conversed with the Chamberlain I had an interview with the Emperor. His Majesty spoke with me in Portuguese and I stated to him the principal points of the proposal I have made to the Government. . . .”

The interview in Portuguese with the Emperor would present no difficulties, for Collard Stock was a very able linguist. His brother, Elliot Stock, published in 1892 a book of translations into English verse which Collard had made from original poems in French, Spanish, Portuguese, Italian, Swedish, German and Dutch. The collection illus-



Obverse and reverse of Argentine "El Banco Aleman Transatlantico" 200 Peso note, series 1887

trates not only his command of these seven languages but also his own flair for writing in verse. One of them seems to reflect the character of the man himself. It is a translation from the Swedish of Count Snoilsky and reads:—

"THOROUGH

One and one only must thy purpose be,
 Whole and decided:
 From giant force but pgymy deed wouldst see
 Were it divided.
 Thou must at once thy choice for ever make,
 For strife or pleasure:
 Must choose the kernel or the husk to take—
 Repent at leisure.
 Some seek for pearls, others for bubbles mere,
 On life's sea cruising:
 Complain not if the bubble disappear—
 'Twas thine own choosing."

The first mention of Baron Victor de Fock, the other representative to whom the Company owed so much for the development of its early export business, is in 1884 when he was engaged on a basic annual allowance plus a percentage commission on sales. The Baron's home was at Stronsfors, Balingslof, Sweden, but he was to spend most of the next 30 years travelling in the Company's service, principally in South America and Europe. He described himself as a Merchant and from the outset appears to have been on very friendly terms with the chairman, Mr. R. W. Wilkinson. From correspondence which ensued in later years one forms the impression of a vivid, colourful, headstrong personality, youthful in appearance, having many irons in the fire, caring little for detail, but thinking and acting always in the big way. He was obviously not fond of writing letters and reports, and on one occasion in his early years of service the chairman informed him that ". . . your parents are getting uneasy so like a good son I hope you will soon write" — but the Baron did not write and the chairman, concerned also about business matters on which he had been left completely in the dark, concluded a subsequent letter in the following terms ". . . pray write soon my dear Baron and give me good and encouraging news and, above all, assure me that you are in the full possession of all your faculties and promise not to land me in the Bankruptcy Court and you shall have the eternal thanks of your sincere friend R. Wilkinson."

The Baron did not by any means always see eye to eye with Company policy, but his impetuous nature was not unkind and he seemed to be a person who was as willing to forgive and forget as he was quick to take offence. The Company, for its part, owed much to his fiery temperament, his business acumen and his obvious love of doing things in the big way. He was appointed a Director on the 1st September, 1892, resigned his seat on the Board in 1903, but remained in the Company's service. His latter years were marred by ill-health and he died in July, 1913.

(To be continued)

Superb Guatemala Handbook Released by Robson Lowe

Guatemala, A handbook on the postal history and philately of Guatemala, Volume I, by The International Society of Guatemala Collectors, edited by Roland A. Goodman, published by Robson Lowe Ltd., 50 Pall Mall, London, S.W.1. \$20.00

This "dream" philatelic handbook is the result of collaboration between a philatelic society and a commercial dealer-publisher. Just to leaf through the luxurious volume is a thrill, even though one may have only passing interest in Guatemala.

Its 280 pages and 1,399 illustrations cover the period from 1620 to 1902. The postal history of the pre-stamp years and the geography, history and monetary system of the country are adequately dealt with before the story of the first adhesive issue of 1871 is considered. Each subsequent issue is considered as an entity thereafter, including the complicated overprinted provisionals of 1881, 1884-96 and 1896.

Of special interest to essay-proof collectors is the detailed treatment of the 5c ship "stamp" of 1867, once considered an essay. Of course, a survey of individual essays and proofs precedes the listings of each separate issue, with the result that we now have another country adequately catalogued.

Postal markings enthusiasts will be delighted with the description and drawings of the fancy cancels that so resemble our U. S. killers of the same period. All in all, the quality of every aspect of this study is so high that we impatiently await the second volume.

The Louise Boyd Dale and Alfred F. Lichtenstein Collections

By Kenneth Minuse

This auction sale held by H. R. Harmer Inc., New York, N. Y., on November 18-21, 1968, contained one of the most important lots of British North America essays and proofs to come on the market in a long time. The prices realized at this sale are published here as a permanent record.

Scott's catalog numbers are used with Essay-Proof catalog abbreviations.

Canada

SANFORD FLEMING ESSAYS

	3p black, on thin brittle yellowish paper	1E1	
	1sh black, on thin brittle yellowish paper	6E	
		as one lot	\$7500.00
1851	3p black, trial color plate proof on India, horiz. "Specimen" in red, block of 25 (5x5)	1TC3-Sh	700.00
	3p red, plate proof on India, horiz. "Specimen" in red, corner block of 25 (5x5)	1P3-Sh	450.00
1857	3p red, plate proof on India mounted on card, horiz. "Specimen" in green, block of 25		
	3p red, plate proof on India, corner block of 25 (5x5) with Rawdon, Wright, Hatch & Edson imprint	1P3	625.00
	3p red, plate proof on India mounted on card, block of 25 (5x5)	1P3	650.00
	(5x5)	1P3-Sh	400.00
1864	3p orange-yellow, trial color plate proof on India, block of 25 (5x5)	1TC3	290.00
	6p purple, plate proof on India, block of 25 (5x5)	2P3	425.00
	6p dark purple, plate proof on India on card, vert. "Specimen" in yellow, corner block of 25 (5x5)	2P3-Sv	280.00
	6p blue-gray, plate proof on India, vert. "Specimen" in red, corner block of 25 (5x5)	2P3-Sv	280.00
	6p gray-violet, plate proof on India, vert. "Specimen" in yellow, block of 25 (5x5)	2P3-Sv	280.00
	6p black, trial color plate proof on India, vert. "Specimen", in red, block of 25 (5x5)	2P3-Sv	250.00
	6p gray, plate proof on India, vert. "Specimen" in red, corner block of 25 (5x5)	2P3-Sv	220.00
	6p gray-blue, plate proof on India on card, vert. "Specimen" in red, margin block of 12 (2x6)	2P3-Sv	130.00
12p	black, plate proof on India mounted on card, vert. "Specimen" in red, block of 25 (5x5)	3P3-Sv	2500.00
12p	black, plate proof on India mounted on card, vert. "Specimen" in red, corner block of 25 (5x5)	3P3-Sv	2300.00
12p	black, plate proof on India, vert. "Specimen" in faded yellow, block of 60 (10x6)	3P3-Sv	7500.00
10p	black, trial color plate proof on India, corner block of 30 (6x5)	7TC3	500.00
10p	blue, plate proof on India, block of 30 (6x5)	7P3	550.00
10p	dark blue, plate proof on India, vert. "Specimen" in red, corner block of 30 (6x5)	7P3-Sv	575.00
1/2p	black, trial color plate proof on India mounted on card, vert. "Specimen" in red, block of 30 (6x5) with Rawdon, Wright, Hatch & Edson imprint	8TC3-Sv	300.00
1/2p	rose, plate proof on India, vert. "Specimen" in black, corner block of 30 (6x5) with Rawdon, Wright, Hatch & Edson imprint	8P3-Sv	230.00
1/2p	rose, plate proof on India, block of 25 (5x5)	8P3	320.00
7 1/2p	bluish-green, plate proof on India, block of 30 (6x5)	9P3	400.00
7 1/2p	black, trial color plate proof on India, vert. "Specimen" in red, serified capitals, block of 30 (6x5) with Rawdon, Wright, Hatch & Edson imprint	9TC3-Sv	320.00
7 1/2p	orange-yellow, trial color plate proof on India, block of 30 (6x5)	9TC3	525.00
1c	rose, dark shade, on India, corner block of 25 (5x5)	14P3	320.00
1c	rose, pale shade, on India corner block of 25 (5x5)	14P3	330.00
1c	rose, plate proof on India, diagonal "Specimen" in black, serified capitals, block of 20 (4x5)	14P3-Sd	320.00
1c	orange-yellow, trial color plate proof on India, block of 30 (5x6)	14TC3	460.00

5c vermilion, plate proof on India, corner block of 25 (5x5)	15P3	420.00
5c vermilion, deep shade, plate proof on India, block of 25 (5x5)	15P3	550.00
5c vermilion, plate proof on India, horiz. "Specimen" in black, corner block of 25 (5x5)	15P3-Sh	450.00
10c black-brown, plate proof on India, vert. "Specimen" in red, corner block of 25 (5x5)	16P3-Sv	475.00
12½p green, plate proof on India, block of 30 (5x6)	18P3	525.00
12½p yellow-orange, trial color plate proof on India, corner block of 24 (6x4)	18TC3	400.00
12½p black, trial color plate proof on India, vert. "Specimen" in red, block capitals, block of 25 (5x5)	18TC3-Sv	370.00
12½p blue, trial color plate proof on India, vert. "Specimen" in red block capitals, corner block of 24 (6x4)	18TC-Sv	380.00
12½p green, plate proof on India, vert. "Specimen" in black, corner block of 25 (5x5)	18P3-Sv	260.00
12½p green, as last, but with vert. "Specimen" in red, corner block of 25 (5x5)	18P3-Sv	260.00
17c bright blue, plate proof on India, corner block of 25 (5x5)	19P3	370.00
17c blue, plate proof on India, margin block of 24 (6x4)	19P3	390.00
17c blue, plate proof on India, vert. "Specimen" in red, corner block of 25 (5x5)	19P3-Sv	400.00
17c yellow-green, trial color plate proof on India, corner block of 25 (5x5)	19TC3	525.00
2c green, trial color plate proof on India mounted on card, block of 25 (5x5) with American Bank Note Co. imprint	20TC3	360.00
2c rose, plate proof on India, block of 24 (6x4)	20P3	360.00

New Brunswick

5c black, trial color Connell small die essay on India	5E	31.00
5c dull red, Goodall small die essay on India	5E	105.00

COMPOUND DIE PROOFS

5c+10c deep lilac complete compound die proof on India	5E+9TC	190.00
5c+10c orange-yellow complete die proof on India on card	5E+9TC	190.00
5c+10c dark blue, complete die proof of compound die on India	5E+9TC	160.00
5c+10c dark green, complete die proof of compound die on India, mounted on card	5E+9TC	150.00
5c+10c green, complete die proof of compound die on India, mounted on card	5E+9TC	65.00
5c+10c deep blue, complete die proof of compound die on India, mounted on card	5E+9TC	280.00
5c deep red, die proof cut from the compound die on India, mounted on card	5E	65.00
5c orange-yellow die proof on India cut from the compound die	5E	47.50
5c blue, die proof on India cut from the compound die	5E	52.50
5c orange, Connell plate essay on India	5E	18.00
5c brown, Connell plate essay on India	5E	20.00
5c brown Connell plate essay on India block of 4	5E	65.00
5c red-brown Connell plate essay on India complete sheet of 100	5E	1800.00
5c brown, plate essay on India, "Specimen" in red, sans-serif capitals	5E	14.00
5c brown, plate essay on India, diagonal "Specimen" in red sans-serif capitals	5E	19.00
5c brown, plate essay vertical "Specimen" in red, complete sheet of 100	5E	900.00
5c brown, plate essay on thick paper	5E	95.00
5c as last, but a trifle thin	5E	57.50

1C ESSAY, LOCOMOTIVE FACING LEFT

1c deep green, die essay on India, mounted on card (Goodall)	6E-A	95.00
1c dull blue, as last	6E-A	67.50
1c dull red, as last	6E-A	67.50
1c deep brown, as last	6E-A	55.00
1c black, trial color die proof on India, mounted on card with die no. 130	6TC	115.00
1c deep green, trial color small die proof, mounted on card with die no. 130 (Goodall)	6TC2g	47.50
1c dull blue, as last	6TC2g	47.50
1c dim red as last	6TC2g	50.00
1c bright lilac, plate proof on India, complete sheet of 100	6P3	190.00
1c dull rose, trial color plate proof on wove paper	6TC5	21.00
1c as similar lot	6TC5	21.00
2c black, trial color die proof on India, mounted on card	7TC	65.00
2c deep green, trial color small die proof on India (Goodall)	7TC2g	32.00
2c dull red, trial color die proof on India (Goodall)	7TC2g	33.00
5c black, trial color large die proof on India, die sunk on card	8TC1	130.00
5c blue-green, plate proof on India, complete sheet of 100	8aP3	270.00
10c black, trial color small die proof on thin card	9TS2	80.00
10c deep green, trial color small die proof on India, with die no. 73 (Goodall)	9TC2g	65.00

10c black, trial color small die proof on thin card	9TC2	80.00
10c dull red, trial color small die proof on India (Goodall)	9TC2g	45.00
10c dull gray-blue, trial color small die proof on India (Goodall)	9TC2g	45.00
10c orange, die proof cut from compound die on India	9TC2	27.00
10c yellow-green, die proof cut from compound die on India	9TC2	20.00
10c violet-black, die proof cut from compound die on India	9TC2	60.00
10c blue-green, die proof cut from compound die on India	9TC2	23.00
10c dull rose, die proof cut from compound die on India	9TC2	12.50
10c deep blue, die proof cut from compound die on India	9TC2	12.00
10c vermilion, plate proof on India, complete sheet of 100	9P3	280.00
12½c black, trial color die proof on India on card, with die no. 129 and an incomplete engraving at right (Goodall)	10TC2g	130.00
12½c same as last, but in deep green (Goodall)	10TC2g	42.00
12½c same as last, but in dull gray-blue	10TC2g	42.00
12½c same as last but in dull red (Goodall)	10TC2g	46.00
12½c blue, plate proof on India mounted on card, complete sheet of 100	10P3	330.00
12½c black, trial color plate proof on thick wove paper, perforated and gummed	10P8-B	31.00
12½c same as last but in yellow-brown	10P8-B	27.00
12½c same as last but in blue-green	10P8-B	22.00
12½c same as last but in rose	10P8-B	22.00
12½c same as last but in orange-yellow	10P8-B	15.00
17c black die proof on India, mounted on card with American Bank Note Co. imprint below	11P1	140.00
17c black, die proof on India, mounted on card (Goodall)	11P2g	40.00
17c dull gray-blue die proof on India, mounted on card (Goodall)	11P2g	46.00
17c same as last but in dull red (Goodall)	11P2g	45.00
17c black, plate proof on India, complete sheet of 100	11P3	310.00

Newfoundland

1p black, trial color plate proof on thick card, block of 4	1TC4	50.00
1p black trial color plate proof on thick card, single	1TC4	13.50
3p black, trial color plate proof on thick card, square pair	3TC4	25.00
4p black, trial color plate proof on thick card	4TC4	25.00
5p black trial color plate proof on thick card	5TC4	15.00
5p black, trial color plate proof on thick card, vert. pair	5TC4	52.50
5p black, trial color plate proof on thick card, vert. pair	5TC4	27.00
6p black, trial color plate proof on thick card	6TC4	19.00
6½p black, trial color plate proof on thick card	7TC4	19.00
8p black, trial color plate proof on thick card	8TC4	19.00
1sh black, trial color plate proof on thick card	9TC4	21.00
1sh black, trial color plate proof on thick card	9TC4	27.00
1sh black, trial color plate proof on thick card	9TC4	19.00
1sh black, trial color plate proof on thick card corner block of 4	9TC4	160.00

AN EXCEPTIONAL SHOWING OF ESSAYS & PROOFS,
MANY FROM VARIOUS PERKINS, BACON TRADE SAMPLE SHEETS OF 1902 AND LATER

1906 PRINTINGS

3p-1sh green on thick card	3-9P10-D	87.50
1sh brown-orange on thick white card	9P10-D	52.50

1906 PRINTINGS

1p dark green, denominations deleted but with crosses in corners on heavy card	1P10-S	36.00
1sh lake, numerals scarred, lozenge die sinkage, cut from Herts Philatelic Society menus	9P-10	28.00
1sh same as last but showing gray card back	9P-10	17.00
1sh lake, cut down die proof on glazed card	9P-10	15.00

1919 PRINTINGS ON THICK SOFT WHITE WOVE PAPER

1p-1sh black, complete set with 3p in a pair	1-9P-Aa	100.00
1p-1sh carmine, complete set with 3p in a pair	1-9P-Aa	105.00
1p-1sh vermilion, complete set with 3p in a pair	1-9P-Aa	65.00
1p-1sh orange, complete set with 3p in a pair	1-9P-Aa	60.00
1p-1sh dark blue, complete set with 3p in a pair	1-9P-Aa	62.50
1p-1sh dark green, complete set with 3p in a pair	1-9P-Aa	62.50
1p-1sh violet, complete set with 3p in a pair	1-9P-Aa	47.50

1929 PRINTINGS

Various colors on thick white wove paper with upper denominations' numerals blocked out except the 3p which has all numerals blocked out.

1p-1sh dark blue complete set, 3p is a square block	1-9P10-Bb	110.00
1p-1sh as last, but in dark green	1-9P10-Bb	110.00

1929 PRINTINGS

ON THICK YELLOWISH WOVE PAPER

3p pale blue, square pair	3P10-Ba	36.00
5p, 6p, 6½p, 1sh orange	5, 6, 6½ 9P10-Ba	33.00
6p red	6P10-Ba	21.00
6½p orange	7P10-Ba	19.00

1929 PRINTINGS

WITH DENOMINATIONS DELETED ON THIN WOVE PAPER

1sh black	9P10-Bb	20.00
1sh crimson	9P10-Bb	21.00
1sh green	9P10-Bb	20.00
4p black	4P10-Bb	18.00
4p crimson-red	4P10-Bb	18.00
4p vermilion	4P10-Bb	16.00
4p greenish-blue	4P10-Bb	16.00
4p greenish-brown	4P10-Bb	16.00
4p light blue	4P10-Bb	17.00

1868 TRADE SAMPLE SHEET, IMPERFORATE

2c, 5c, 10c dark blue on thick wove paper	24, 25, 27P8	34.00
2c, 5c, 10c, 13c deep rose on medium wove paper	24, 25, 27P8	42.00
2c, 5c, 10c, 13c pink on thin wove paper, 13c red-orange, thin wove paper	24, 25, 27, 29P8	36.00

Nova Scotia

3p Essay by Postmaster Woodgate, pen and pencil drawing with brown water color shading of the 3 pence design with suggested oval cancellation. Both on the first page of a filing ledger, illustrating the text of the letters from Woodgate of April 21, 22 and 23, 1851	2E	1500.00
1p black, trial color plate proof on card, block of 4	1TC4	30.00
3p black, trial color die proof on card with uncleared corners	2TC1	320.00
3p black, trial color plate proof on card, horiz. pair	3TC4	320.00
6p black, trial color plate proof on card, horiz. block of 15 (5x3)	4TC4	130.00
1sh black, trial color plate proof on card, block of 4	7TC4	50.00
1sh black, trial color plate proof on card, block of 10 (2x5) with pencil note "Finished 18th July 1851"	7TC4	120.00

1860-63 DECIMAL CURRENCY

1c black, large die essay on India, incomplete shading at left, with American Bank Note Co. imprint and die no. 98	8E	115.00
1c black, same as last but without imprint & die no.	8E	36.00
1c black, large die proof on India mounted on card, with American Bank Note Co. imprint and die no. 95	8P1	75.00
1c black, large die proof on India	8P1	36.00

TRIAL COLOR PROOFS, PERFORATED & GUMMED

1c black, on laid paper	SP8-B	21.00
1c bright green, on wove paper	SP8-B	21.00
1c olive-green on wove paper	SP8-B	19.00
1c deep brown on wove paper	SP8-B	21.00
1c dull red on wove paper	SP8-B	19.00
1c lilac on wove paper	SP8-B	19.00

(These were probably cut from the American Bank Note Co. Trade Sample Sheet.)

1c black, plate proof on India, diagonal "Specimen" in gold (faded) block of 64 (8x8)	SP3-Sd	65.00
---	--------	-------

5c black, trial color large die proof on India	10TC1	36.00
5c dull rose, trial color large die proof on India	10TC1	18.00
5c black trial color small die proof on India with American Bank Note Co. & die no. 95B (Goodall)	10TC2	47.50
5c as last but in dull gray-blue	10TC2	27.00
5c as last but in dull red	10TC2	27.00
5c black, trial color plate proof on India, block of 4	10TC3	12.00
5c blue, trial color plate proof on India, block of 24 (6x4)	10TC3	32.00
5c bright blue, trial color plate proof on India, block of 64 (8x8)	10TC3	72.50
8½c black, trial color large die proof on India, mounted on card with American Bank Note Co. imprint	11TC1	90.00
8½c black, trial color large die proof on India	11TC1	40.00
8½c green, large die proof on India	11P1	25.00
8½c black, trial color small die proof on India, mounted on card with American Bank Note Co. imprint and die no. 121 (Goodall)	11TC2g	44.00
8½c as last but in deep green	11TC2g	36.00
8½c as last but in dull gray-blue	11TC2g	36.00
8½c as last but in brown	11TC2g	36.00
8½c as last but in dull red	11TC2g	36.00

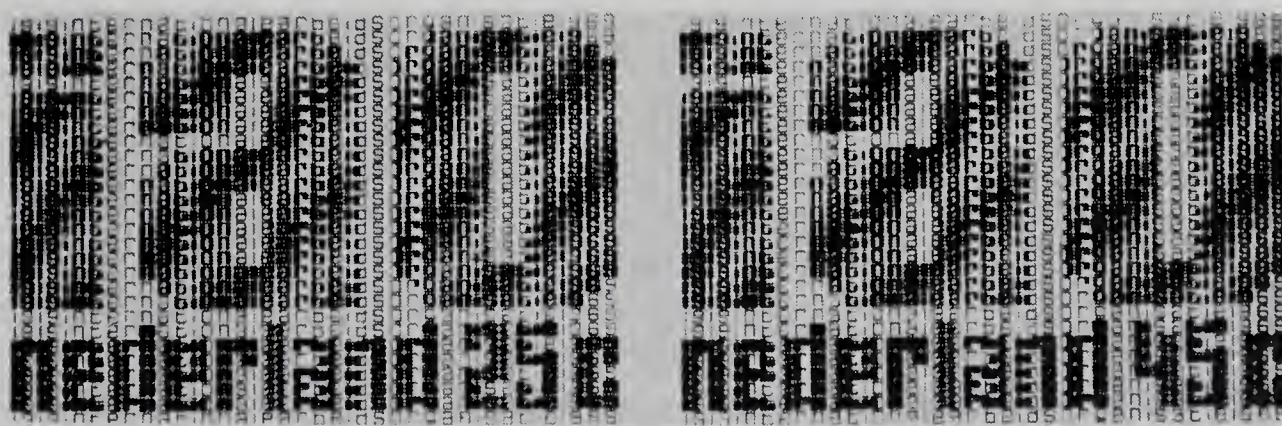
TRIAL COLOR PROOFS, PERFORATED & GUMMED

8½c black on laid paper	11P8-B	20.00
8½c black, on thick wove paper	11P8-B	20.00
8½c green on thick wove paper	11P8-B	20.00
8½c blue-green on thick wove paper	11P8-B	20.00
8½c dull gray-black on thick wove paper	11P8-B	17.00

(Last five items were probably cut from the American Bank Note Co. Trade Sample sheets.)

8½c dark green, plate proof on India, block of 4	11P3	8.00
8½c green, plate proof on India, block of 64 (8x8)	11P3	65.00
10c black, trial color large die proof on India	12TC1	36.00
10c rose, trial color plate proof on India, block of 6 (3x2)	12TC3	15.00
12½c black, large die proof on India, with American Bank Note Co. imprint and die no. 94	12P1	45.00
12½c black, large die proof on India	12P1	36.00
12½c dark green, trial color small die proof on India, with American Bank Note Co. imprint and die no. 94 (Goodall)	12TC2	45.00
12½c as last but in dull gray-blue	12TC2	36.00
12½c as last but in deep brown	12TC2	36.00
12½c as last but in dull red	12TC2	27.00
12½c black, plate proof on India, block of 4	12P3	10.50
12½c black, plate proof on India, with American Bank Note Co. imprint, block of 24 (6x4)	13P3	24.00
12½c black, plate proof on India block of 64 (8x8)	13P1	67.50
Complete American Bank Note Co. Trade Sample sheet in lemon-yellow on thin wove paper		650.00

Netherlands ILO Design



The 1969 Dutch issue paying tribute to the International Labor Organization on its 50th anniversary consists of two stamps in an unusual, perhaps unique, design formed by variations in type styles and intensity of inks. The design by J. Schrofer of Amsterdam consists of the text "1919 internationale arbeidsorganisatie 1969" printed across the width of the stamp for 28 lines. Through the above-mentioned variations, the letters "iao" plus "nederland" and the appropriate value stand out in bold relief.

Essays and Proofs of Belgium

The Godfrey Mellor Collection



Mouchon's die essay, 1884, of Leopold II's head

The Robson Lowe "Uncommon Marketeers" group sold at Basle on March 18, 1969, the dazzling collection of essays and proofs formed as part of a larger Belgium collection by the late Godfrey Mellor. The catalog of this sale provides a veritable illustrated handbook of the essay-proof material, inasmuch as Mellor was said to own 95% of the available material.

On the whole, it realized more than the estimated valuations, and in some cases, double and triple those figures. For example, Jacques Wiener's die essays for the 1849 "Epaulettes" brought from 400 to 1,000 Swiss francs. There were 11 lots of essays for the "Medallions." One of these, illustrated in color on the catalog cover, is a piece with four impressions of the Robinson Type II 20c showing four different types of surcharge in red plus seven other uninked whole or partial impressions. This beauty brought 11,000 francs, more than five times the estimate. A somewhat similar essay piece consisted of an impression of the small plate of six of Type I, and Type II plate of four, and full to part impressions of 11 other die essays in rose, two of which have the numerals 10 or 20 engraved. This sold for 6,100 francs.

The next spectacular group consisted of the essays prepared in 1862-64 to provide examples of surface printing under a competition held by the Minister of Public Works. Mr. Mellor had 18 of these items by J. Wiener, C. Wiener, Delpierre, and Dargent. The most spectacular realization came from a lot of 13 die essays of J. Wiener's third essay. It brought 3,000 francs, ten times the estimate.

In the *Concours de 1864* group of bicolored essays submitted for a prize of 5,000 gold francs offered in connection with a Postal Congress, nine lots brought similar results. Shown here are: left, J. Dargent's essay with figures; center, Delpierre's embossed 20c essay; right, Delpierre's unsubmitted 40c.

The collection continued with an ample coverage of essays for the Hendrick designs of 1869-80. Mouchon's 1884-91 types included a die essay of the King's head in violet with a large circular surround, as shown here also.



Bicolored essays submitted in the 1864 Postal Congress competition

Twentieth century issues were equally well represented, both in essays and proofs. There was a variety of engraved proofs pulled on silk for the Red Cross issue of 1914, plus a group of 36 essays of the 1915 Waterlow printings consisting of artist's drawings in stamp size plus enlarged drawings of frame and numeral details. The latter lot, oddly enough, brought 4,750 against an estimate of 5,000 francs.

In the "Tin Hat" series of 1919, a magnificent gold-monogrammed album believed to have been the property of King Albert and containing three complete sets of die proofs in a.) black on wove paper, b.) in the approved colors on wove paper, and c.) in the approved colors on silk brought 6,000 as against a 5,000 franc estimate.

The 1925 commemorative for the 75th anniversary of the first Belgian stamp was represented by progressive proofs in black and in color showing eight different stages of engraving, all signed by the engraver. This group was illustrated in color in the February 1969 issue of *The Philatelist*. The Mellor collection ended with an interesting group of railway and telegraph stamps essays and proofs.

Woman Designer Achieves U. S. Record

Miss Bernice Kochan, a Cleveland commercial artist, has become the first woman in U. S. postal history to have turned out two stamp designs in one year. She won a contest for the W. C. Handy commemorative and went on to produce the top entry for the Alabama Sesquicentennial issue. These 1969 designs show two distinct styles, with the flower and bird motif of Alabama in the traditional mode and the shadowy, psychedelic portrayal of Handy in a mod mode.

17-Year-Old Designed Edward VIII Stamps

Marcus Arman, curator of Britain's National Postal Museum, recently revealed that the much-praised design of the Edward VIII series was basically a conception of a 17-year-old collector, a "Mr." H. J. Brown. The youth submitted his design unsolicited to the Post Office. Despite competition with 27 other commissioned designs done by professionals, Brown saw his design adopted with minor changes, primarily the omission of the words POSTAGE and REVENUE at the sides. But the simple conception of the king's portrait with the neck cut off in the manner of a coinage effigy remained. Not until the Postmaster General conveyed his appreciation to the amateur artist did he discover that Brown was a teen-ager.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs, the essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEERS' CATALOGS.

(Continued from JOURNAL No. 103, Page 138)

John A. Fox, Inc., Floral Park, N. Y. Sale of Feb. 26, 1969

Essays

Bald, Cousland & Co. 3c complete die essay in combination with a 3c numeral essay in brown on bond paper	Brazer 11E-Lb	60.00
American Bank Note Co., 3c black die essay on ivory paper ..	Brazer 56E-Go	65.00
thick white paper, rouletted of unknown origin, imprinted with gold 3	Brazer 85E-D	300.00
Continental Bank Note Co. 1c dull brown & 1c dull scarlet, die essays on proof paper	Brazer 182E-Bb	50.00
1c black die essay on ivory paper	Brazer 183E-Be	60.00
3c die essays on proof paper, one dull scarlet, one dull green	Brazer 184E-Jc	90.00
30c black, die essay, incomplete background on proof paper	Brazer 190E-Ba	75.00
Franklin head, to right, vignette only, in brown, die sunk on ivory paper	Brazer 209E-Bb	75.00
Franklin head to right, vignette only in dim orange, die sunk on ivory paper	Brazer E-Bb	80.00
Washington head to left, vignette only in brown, die sunk on ivory paper	Brazer 209E-Cb	90.00
1c ultramarine, Washington head to right, incomplete design, die sunk on ivory paper	Brazer 214E-Ac	90.00
Washington head to left, vignette only, 4 different colors on India	Brazer 209E-Ca	120.00
1c Trans-Mississippi dusky green & black bi-colored die essay on India, die sunk on card	Brazer 285E-E	
2c dark red & black, vignette as used on \$2 value, bi-colored die essay on India, die sunk on card	Brazer 285E-C	
4c orange-red-orange & black, bi-colored die essay on die sunk card	Brazer 287E-D	
5c dim dark blue & black, bi-colored die essay on India, die sunk on card	Brazer 288E-D	
8c dusky red-violet & black, bi-colored die essay on India, die sunk on card	Brazer 289E-D	
10c smoky dark v-b violet & black, bi-colored die essay on India, die sunk on card	Brazer 290E-C	
50c dull dusky green-blue & black, bi-colored die essay on India, die sunk on card	Brazer 291E-D	
\$1 dull very dusky violet & black, bi-colored die essay on India, die sunk on card	Brazer 292E-E	
\$2 orange-brown & black, bi-colored die essay vignette as used on 2c value, on India, die sunk on card	Brazer 293E-C	
Above nine lots sold as one.		\$700.00

Proofs

5c black, trial color large die proof on India with “#442” and National Bank Note Co. imprint	(135.00) 57TC1	120.00
10c black, trial color large die proof on India with “#443” and imprint	(135.00) 58TC1	170.00
3c rose, on bluish goldbeater’s skin, imperf. & gummed	65P5	35.00
15c dusky blue, trial color large die proof on India, mounted on card	(175.00) 77TC1	205.00
15c bright yellow, trial color die proof on card, unlisted	163TC4	85.00
1c Trans-Mississippi green, small die proof on India	(50.00) 285P2	
2c copper-red, small die proof on India	(50.00) 286P2	
4c orange, small die proof on India	(50.00) 287P2	
5c dull blue, small die proof on India	(50.00) 288P2	
5c violet-brown, small die proof on India	(50.00) 289P2	
10c greenish-black, trial color small die proof on India	(125.00) 290TC2	
50c brownish-black, trial color small die proof on India	(150.00) 291TC2	
\$1 black, small die proof on India	(70.00) 292P2	
\$2 pale orange-brown, small die proof on India	(70.00) 293P2	
The above nine lots sold as one.		\$775.00

Canadian Art Stamp of 1969

On March 14, 1969, Canada issued a multi-color 50c stamp to mark the centenary of the birth of its native son and artist, Aurele de Foy Suzor-Cote, R.C.A. A major portion of the stamp is devoted to a reduced-size, process color gravure reproduction of “Return from the Harvest Field,” a 78½ x 67½ inch canvas executed by Suzor-Cote in 1903.

Suzor-Cote, an internationally recognized painter and sculptor, was born at Arthabaska, Quebec, on April 6, 1869. Endowed with an excellent baritone voice, he had early leanings toward a musical career. A throat ailment terminated this ambition, but his subsequent achievements in the artistic field ended in international acclaim. He is reputed to be one of the first native-born Canadians whose works, presumably as a result of associations with painters during European travels, were directly influenced by the Old World Impressionism of the 1860s. Authoritative writers link his name with Monet, Whistler, Pissarro, Manet and others as a result of his light-filled interpretations of Canadian landscapes highlighted by touches of pure pigment. Evidence of his versatility and a leaning to Impressionism is found in some forty beautifully executed small bronze figures and groups. The Suzor-Cote collection in the National Gallery, Ottawa, consists of 11 paintings, four sculptures and a number of drawings. “Return from the Harvest Field,” painted while the artist was in Europe, is one of his larger works in the Gallery; it was acquired by the nation in 1904.

In Memoriam

George C. Slawson

The Essay-Proof Society lost one of its most devoted members and prolific writers with the sudden death of George C. Slawson on July 13, 1969. His by-line in the JOURNAL will always be associated with the *Catalog of U. S. Postal Card Essays and Proofs*, the most recent of some 15 chapters of the study appearing in No. 101. Mr. Slawson specialized in U. S. postal stationery and postal history. He completed the book *Vermont Postal History* with Arthur Bingham and Sprague Drenan shortly before his passing.

Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York, N. Y. 10456

Members Admitted

1145	Solz, Sidney W.	1150	Aboff, Allen
1146	Zeralsky, William A.	1151	Younger, Dr. Carl B.
1147	Vance, Robert A., Jr.	1152	West, Charles
1148	Barr, Chester R., Jr.	1153	Christenbury, Miss Pat
1149	Wilkins, Ernest C.	1154	Mason, Robert A.

Applications Received

1155	McGlone, William, 438 Melody Lane, No. Muskegon, Mich. 49445 (Essays & Proofs) by Kenneth Minuse
1156	Guevrekian, John J., 56 Greenlawn Blvd., Valley Stream, N. Y. 11580 (U. S. Obsolete & Armenian Bank Notes) by Kenneth Minuse
1157	Maynard, Capt. H. C., U.S.N. (Ret.), 2750 122 Place, N. E., Bellevue, Wash. 98004 (U. S. & B.N.A.) by Kenneth Minuse
1158	Harris, James P., P. O. Box 3646, Wilmington, N. C. 28401 (U. S. Classics) by Kenneth Minuse
1159	Wyatt, Barney C., U. S. Army Engineers Division, Mediterranean, A.P.O. New York 09019 (U. S.) by Kenneth Minuse
1160	Bailey, Arthur C., 95 Milligan Lane, West Babylon, N. Y. 11704 (U. S.) by Kenneth Minuse
1161	Turner, James, 2171 Mapleview Drive, Cleveland, Ohio 44131 (19th Century U. S.) by Kenneth Minuse
1162	Rorke, Dr. Joseph F., 7000 E. Camelback Road, Scottsdale, Ariz. 85251 (U. S.) by Kenneth Minuse
1163	Pearson, Dr. Leonard, Sonoma State College, Rohnert Park, Calif. 94928 (Postal Stationery & Postal Stationery Proofs) by Kenneth Minuse
1164	Sheheen, Austin M., Jr., P. O. Box 428, Camden, S. C. 29020 (South Carolina Currency) by Kenneth Minuse
1165	French, Loran C., 11544 E. Grande Vista Place, Whittier, Calif. 90601 (U. S. Plate Varieties) by Sol. Altmann
1166	White, R. Byron, Box 275, Sheldonville, Mass. 02070 (Paper Money) by Kenneth Minuse
1167	LaTuchie, Herbert, 461 St. Andrews Drive, Akron, Ohio 44303 (U. S. Particularly 1869 to 1904 and Revenues, Match & Medicine) by Kenneth Minuse
1168	Parker, C. Angus, Argyll Stamp Co., Ltd., 265 Strand, London, W.C.2 England (Dealer) by Kenneth Minuse

Change of Address

980	Fuld, Dr. George J., to Enzymos Inc., 1100 Cornell Ave., Cherry Hill, N. J. 08034
1128	Hyde, Barbara Rader, to 5232 Valencia Drive, Orange, Calif. 92667
216	Glass, Sol, to 6414 Park Heights Ave., Baltimore, Md. 21215
1091	Mendowitz, Edward, to 137 East 36 Street, New York, N. Y. 10016

Resignations

992	Blanchard, Charles F.	1024	Rothert, Matt. H.
825	Drossos, P. T.	963	Stevens, Clark H.
397	Ferguson, J. D.	1114	Szapowel, Leoned
1118	Hutton, Dr. M. L.	281	Tolmann, Henry, II
1109	McLemore, J. W.		

Deceased

1040	Banks, M. Allen	270	Gruhl, Clarence J.
697	Glasco, J. G.	810	Slawson, George C.

Dropped from the Rolls

1079	Baron, Howard S.	1094	Might, Richard L.
714	Baughman, Robert S.	1087	Moyer, J. William
1011	Blaye, Robert	1122	Powell, John B., Jr.
1090	Knapp, Dr. John A.	1073	Thompson, Rev. Walter
1045	Litt, Nathaniel	1084	Tupaz, Jose. J.
1085	McNeil, Mrs. Edna M.		

Enumeration of Membership

Members reported in JOURNAL No. 103	282
Gains	10
Losses	24
Net membership in this JOURNAL No. 104	268
Applications received	14
Non-member subscribers	24

Eileen Mayo, designer of such Australian stamps as Nos. 320-325 and contributor of much valuable information on wood engraving and cuts in JOURNAL No. 78, has added a new series to her roster. It is New Zealand's Capt. Cook Bi-Centenary four-stamp commemorative of October 9, 1969.



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5336 **The Overland Mail** by J. K. Sidebottom. History of the various overland routes by which mail was carried between England, India and the Far East, with special reference to the Trans-Egypt service founded by Thomas Fletcher Waghorn. 59 illustrations including cachets used \$3.75

Latin America

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